Kine WEEKLY

U.S. & RAW STOCK CRISIS

See page 3.

LINK-UP!

M-G-M EXHIBITOR
THE FRIENDLY COMPANY

THE INDUSTRY'S STRONGEST ALLIES PREPARE FOR FRESH BOX-OFFICE VICTORIES! Their Summer Spearheads: **"MEET ME IN ST. LOUIS" • "MRS. PARKINGTON" • "THE THIN MAN GOES HOME" • "MUSIC FOR MILLIONS" "KEEP YOUR POWDER DRY" • "THE PICTURE OF DORIAN GRAY" • "NATIONAL VELVET"**

GAUMONT·BRITISH
VICTORY NEWSREEL

SHOWING
TODAY
IN
GERMANY
FRANCE
HOLLAND
BELGIUM

SHOWING
TODAY
TURKEY
EGYPT
IRAN
IRAQ
PORTUGAL

IS TO-DAY BEING CHEERED THROUGHOUT THE UNITED KINGDOM, THE BRITISH EMPIRE DOMINIONS AND COLONIES

Kinematograph WEEKLY

Thursday, May 10, 1945. — Vol. 339.

No. 1,986.

ictory usiness Only Fair"

HE CROWDS STAYED OUTSIDE

By the Showman

IRST reports of kinema business on VE-Day and VE-Day us One suggeste that box-office ceipts were on the whole not ore than average.

Showmen recalled the Corona- on Day celebrations — when owds preferred to stay out of oors to see the decorations rather an go inside to see a film.

Although London West End nemas closed on VE-Day and VE- lus One, suburban houses re- ained open. However, business Tuesday was generally below ormal Bank Holiday standards.

Special programmes and radio lay facilities were provided in any kinemas in different parts the country.

On the whole the public was ell behaved in the provinces.

irmingham—Rain

Leslie Holderless, manager of e Odeon, Birmingham, reported at business in the early after- oon was slow. Crowds were ex- ected in the evening.

Rain in the Midlands kept eople off the streets, so that nemas and other "under-cover" nter inments were most popular. **Staffs rose to the occasion. There ere no reports of absentees among e managers to whom I spoke.**

G. Foster, general manager of the ege (G.-B.), Brighton, where -Day produced bright sunshine, aid that business was "good."

.B.C. Relays

Arr gements had been made to lay B.C. speeches through the ubl address equipment.

In London suburbs, business n day afternoon was quiet. eit S. Hann, of the Old Kent oa deon-Astoria, described it s ghtly below the last Bank oli ."

Th Tuesday performances at he Kent Road Odeon did not mi until well past midnight. ll rtant B.B.C. speeches were elay to the patrons, and special lms ere included in the pro- ra

W Benn, manager of the ev n Gaumont, said that eo seemed content to walk bo quietly seeing "the sights." H. xpected better business on E- One.

ho manship Shines

M of the members of the KIN Company of Showmen proved hei orth as real showmen.

W in hours of the cessation of ho ies their house fronts bore la ate victory displays.

Continued on page 8

SHOWING
TODAY
RKEY
YPT
N
Q
TUGAL

U.S. CONSIDERS B. of T.'s RAW STOCK PROPOSALS

"The Industry is Not Responsible for the Shortage of Stock"

AMERICAN TRADE "NOT EXCITED" AT LONDON SUGGESTION

AMERICA'S War Production Board and the State Department are now formally considering the British Board of Trade's request concerning raw stock allocation for British films, schedued for U.S.A. release. This news has reached the "Kine." by cable from our New York correspondent.

Fay Allport, Hays Office representative in London, sent the request to the Hays Office in the United States, which, having no power or authority in the matter, turned the request over to George Schaefer, the Industry's liaison with W.P.B.

Industry Not Responsible

No official reaction has come from the Hays Office distributors or the W.P.B., but the "Kine." understands that every effort will be made to convince both that "a real raw stock shortage exists," and that the Industry is not responsible for the non-availability of the stock to print Rank's or other British releases in America.

The B. of T. suggested that British offices of American renters should make some arrangement for putting some proportion of their allocation at the disposal of British producers whose American release arrangements were held up.

It is expected in London that the first American reaction will be to point out that American distributors are being obliged to get along with 20 to 30 per cent. less stock than they need in their own market.

It will also be pointed out to the Board of Trade that American independent producers cannot make more films than they made heretofore and that new independent producers cannot even go into

Continued on page 8

Showmanship: Special Prize

MAURICE OSTRER, executive producer of Gainsborough Pictures, announces that his company will give a special Gainsborough award in the KINE. Showmanship Competition, details of which appear in page 46.

A suitable award, probably in the form of a silver medallion if circumstances permit, will be given by Gainsborough for the best exhibition of a Gainsborough star. This award supplements the main prizes open to members of the KINE. Company of Showmen.

GENERAL COUNCIL MEETING HELD OVER

C.E.A. delegates to the General Council were notified by W. R. Fuller, general secretary, early this week that in consequence of the probability of VE-Day being arranged for Tuesday or Wednesday, May 8 and 9, there would be no committees and no General Council meeting this month.

All business which should have come before the General Council will be dealt with at the meeting on June 13.

Birmingham Manager for Paramount

In accordance with Paramount's policy of promotion from the ranks, S. P. Epstein has been appointed branch manager of the company's Birmingham branch in succession to the late H. Mereine.

ARTHUR RANK OFF TO VISIT U.S.

J. Arthur Rank is planning to leave for the United States and Canada at the end of this week.

He is expected to attend conferences in Toronto in a week's time to discuss the development of the Canadian-Odeon circuit.

He is also due to visit New York and possibly Hollywood, to discuss with the American executives the deadlock that has arisen in the release of his pictures in the United States owing to the raw stock shortage.

Trade Meets Hugh Dalton on Friday

TRADE associations which have submitted observations on the Films Council Committees Monopoly Report will send representatives to meet the President of the Board of Trade to-morrow (Friday).

The meeting was originally arranged for Wednesday, but when it seemed likely that this would be one of the Victory Holidays the date was put on two days.

Representatives will number about 24, the B.F.P.A., C.E.A., K.R.S., the two trade unions—N.A.T.K.E. and A.C.T., together with the two short film producing societies, the Screen Writers' Association being represented. There will be an additional exhibitors' representative for the three circuits.

SURREY MODIFIES ITS S.O. BAN

SURREY Public Control Committee has modified its ban on children's attendance at kinemas on Sunday to the extent that the ban will not apply to children accompanied by their parents or *bona fide* guardians.

The committee had before it the recommendation of the County Council that the earlier requirement should be withdrawn, and that the limitation to children without parents should be substituted.

It is understood that the decision was taken on a majority vote; it was not unanimous.

Surrender

BRITISH
MOVIETONE
NEWS

KINEMATOGRAPH
WEEKLY
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MEETING THE B.O.T.

REPRESENTATIVES of all major sections of the film Industry are this week meeting the President of the Board of Trade and discussing with him their considered verdict on the Monopoly Report.

A large delegation, including many of the shrewdest men in all sections of the Trade, will be meeting Mr. Dalton, and a frank exchange of views will take place.

Included in the deputation will be J. Arthur Rank, whose spectacular rise to a position of pre-eminence in at least two of the three main branches of the industry has been the subject of comment, not only inside the Trade itself, but among the general public.

There are a great many points where the members of the delegation are in cordial disagreement and not many in which they really present anything like a unanimous front to the Board of Trade.

One of the few things on which they are unanimous is their instinctive feeling that the Trade wants as little official supervision as possible.

All sections are healthily anxious to be left to their own devices, confident that they can iron out their own problems in their own way.

Looming behind the discussion are a number of fundamental differences which the industry must try to settle if it is to avoid some form of official supervision.

Happily, the delegation goes to Whitehall with one extremely important achievement immediately behind it.

In the last week it has become clear that the C.E.A.-K.R.S. Joint Committee on barring clauses is, after all, to go ahead. Difficulties arising over a dispute in which A.B.C. was involved have happily been settled, and the committee will be able to function with authority in future.

This is indeed a good augury for to-morrow's meeting. All members of the committee and all who take part in the delicate discussions are to be congratulated.

The barring problem was highly complex: it had roots deep in the history of the Trade. It affected profit and loss accounts.

With some good common-sense on both sides it has been settled, and the machinery of the joint committee is maintained. Excellent.

The Trade's success in this tough piece of internal diplomacy shows how the hardest problems can be settled.

Long Shots

THESE are tremendous days, and the rank and file of the film Trade can well be excused if attention strays to the great events on the world's screen.

In weeks like this, the thrust and parry of the film business seems much less important than usual, and it is only right that this should be the general feeling.

It will take a week or two for most of us to adjust ourselves to peace in Europe.

But when we have once accommodated ourselves to the new conditions there are plenty of matters of Trade urgency for us to shape up to.

IT is rather too early to tell for certain at the time of writing, but so far it looks as though VE-Day and the public holiday did not smash any box-office records.

The same has happened before.

You get a big public celebration and the crowds turn out—and stay to study the flags.

They only turn into the kinema if it rains. Most of us remember the Coronation disappointment!

LUCKILY, from the box-office point of view, the weather was very unsettled in some parts of the country, and this helped the attendance.

But generally it seems that business never went higher than the usual Bank Holiday level, except in some provincial centres.

HAD a talk a few days ago with Thomas Hodge, deputy director of the Films Division of the British Information Service in New York, a derivative of the M. of I.

Hodge thinks that British films will not be popular in America until they are backed by better publicity. He says the B.I.S. gets plenty of requests from American exhibitors for information about our pictures, and he argues that a strong film trade publicity service over there would be a big help to us.

SOME of our specialised pictures have had remarkable successes in the States, says Hodge.

"V I" was shown in 16,000 kinemas there—which is practically every theatre in the country.

"Desert Victory" and "Tunisian Victory" were released through commercial companies to something like 6,000 kinemas.

ANOTHER visitor who was well worth calling on this week was George Black, "March of Time" director, who has had eight years with the famous documentary.

Black is over here to get British material for the reel.

He assured me that there was no intention of attempting to make an English version of "March of Time."

THERE is no denying the fact that "March of Time" has been pretty highly criticised recently for its reporting of the British viewpoint.

A high Government official a few weeks ago told me that he had just seen a reel in Washington which he considers gave a most distorted view of English life.

THE opening shots of the reel, I believe, were duly altered for this country, but not for America—which was really more important.

But on these matters, fairly naturally, Black had nothing of importance to say. He did add, however, that he was geting script material from British Government Departments.

Let's hope they give it a good show

THE KINE.'s recent analysis of the history and importance of children's kinema clubs has provoked a lot of correspondence, of which only a small portion can find its way into the paper this week.

C. G. Starkey, manager of the Bournemouth Electric Theatre, has sent me his "Hi-de-Hi" song, which he published in 1940, and which has been used in a number of independent clubs throughout the country.

Mr. Starkey is one of many men who have done their best to give the movement a good showing in independent theatres.

MICHAEL POWELL was on the 'phone just before the big announcement. He and Emeric Pressburger returned from the United States last week, where they had a highly successful business trip.

Among other things they fixed up for a couple of American players to come here for their next British film and now they await Treasury consent.

THEY had a big success in New York where "Blimp" and "The Silver Fleet" opened simultaneously and received a first-class Press.

From the brief talk I had with him, it was obvious that Powell is filled with enthusiasm for the chance really high-class British films have in America. I hope he is right.

STATISTICS can be frightening things, but sometimes they can be very satisfying.

Behind the Limpid clarion call of Clayton Hutton's latest announcement, I detect a vital statistic positively terrifying in its significance.

"Madonna of the Seven Moons," says Hutton, at the first 110 Gaumont-British theatres it played to, was seen by 2,884,299 people.

IF anyone wants a one-sentence statement of the almost frightening power of the film in modern society I commend them to that one simple statement of fact. One picture, three million people as a kick-off.

We almost suggest that the fact should be hung over every executive office so that in future we may approach these things in the right humidity.

OUR old friend, A. E. Pickard, is in the news again.

A week or so ago he walked into the Faculty Hall, Glasgow, and bought the Argyle Theatre, Greenock, for £4,495, although he had never seen it!

After the sale, Albert said he had no special purpose in view, but just thought the whole thing was a good idea.

THE Argyle, now under requisition, was originally built as a church nearly a hundred years ago. It has been almost everything from a country-house to a variety theatre during its career.

To-day it is a naval gymnasium.

THE film Trade has a knack of being in the front line on most occasions.

I have heard that the first B.L.A. men to enter The Hague were Flying Officer G. J. Challis, of London, and Flying Officer G. Welch, of Canada.

Challis was with Technicolor before he joined the R.A.F. Film Unit. He joined A.T.C. in 1942.

S. A. MYERS, British Lion's general manager, is back in Town after visiting Ireland.

Along with Maurice Goodman, President of Republic International, and L. E. Kalker, Republic's European representative, he made a tour of Belfast and Dublin and met a good deal of local exhibitors.

Goodman and Kalker have gone on to Glasgow to continue their tour of British Lion's branches.

FEW newsreels have had such an extraordinary success as the recent issues showing the terrible truth of the German concentration camps.

The policy of the KINE., and that of all sensible members of the Trade, is that horror for horror's sake on the newsreels is a thoroughly bad thing for the industry.

But this is different. It is of the utmost social importance that these terrible truths are circulated as widely as possible.

THERE has certainly been every indication that the public was desperately anxious to see the reels.

The Gaumont-British news had to be held over at Studio Two in London. This is symptomatic of what happened all over the country.

In Glasgow, managers actually applied to keep the reel over for a second week, but the raw stock shortage made this impossible.

MEMORIES of the old "Splinters" concert party are revived by the recent death of one of its original members—Reginald Halstead, of the Palladium, Llandudno.

It was he who put up the idea of the show as a star variety attraction and, indeed, secured its first bookings after hostilities.

SOME of his old colleagues at Liverpool can recall the time when Reg. Halstead was a pianist at the old Mount Pleasant Picture House, now a billiards hall.

Among the managerial appointments he had held were those at the Rialto, Liverpool, and he was a past manager of the Palladium, Southport.

WARDOUR STREET comment on the great V-Day announcement: the trailer was rather long. By the time the big feature started the audience was shuffling its feet.

THE STROLLER.

Close-Ups by SCREENCOMBER

Front Line Stars

HE .ribulations of the English colony in Hollywood are about sta ! With the cessation of stilities in Europe but the con- uation against Japan, California ddenly finds itself some six ousand miles nearer the battle out than Elstree or Denham; actically in the front line, in ct. This column plans to repay e tireless way the British stars t there have worked for Victory organising a "Bundles for ollywood" Fund, so that these ont liners should not want for hat little comforts we can spare. is just reciprocity. They did hat they could for us, now that eir turn has come, the least we n do is show our appreciation.

Hurrah for Monty

RACIE FIELDS has been issuing an ultimatum through one our Sunday papers. If we want er to come to England on one of er lightning visits we must have er husband, Monty Banks, as ell. "Love me, love my Monty," ays Gracie. But whatever gave er the idea that Monty was not anted? On the contrary he ppears to be one of the eatures of the Victory Celebrations. "Good Old Monty," and Welcome Home, Monty," are ypical of the huge streamers being repared for the V-Day decorations, and we have even nicknamed ne of our favourite Generals with he same name.

At a Pinch

"STEEL Yourself to See This Film," urges Pat Kirwan, in n *Evening Standard* headline. Here's one method of steeling ourself to the pictures. Walk boldly up and ask yourself for a light, then, to disarm suspicion, occupy yourself with light banter, rences to the weather or, if you like a laugh, a discussion on death of Hitler or Goebbels. Having got yourself thoroughly off guard and having ascertained no one is looking, grab hold of yourself, and before you know where you are you will have you struggling and kicking safely into the kinema. You can then go sit on your head, or if it is a Production, pinch yourself to make sure it's really as bad as think it is.

Mystery Man

OVERHEADS . . . £30,000" . . . "Overheads . . . £40,000," so on through every British production budget! Who is this mystery man who this Sir Basil Zaharoff pulls down such a huge share in all British productions? Not content with the lion's share, he seems to work it so that all his relatives get in on the racket under the all-embracing heading, "Additional Overheads." We have not seen the "Cæsar and Cleopatra" budget, for one thing, we wouldn't believe it, and for another we have weak heart, but you can bet this same Overhead did overtime for [illegible] for sure.

The Film Industry Since 1939

A FIRST-CLASS RECORD OF WAR WORK AND PUBLIC SERVICE

The film Industry can look back on the war against Germany with satisfaction.

In the last six years it has played its part not unworthily alongside the other major industries in Britain. In the years since September, 1939, it has gained in dignity, in maturity and in its sense of social responsibility.

It has been called upon to make immense financial sacrifices, to provide the Forces and the workers with entertainment, and at the same time to sacrifice raw materials vitally needed on the fighting fronts.

It is too early yet to strike an accurate account of its contribution to the total war effort. Some statistics are still buried in the files, others are lost in the open spaces of much-bombed towns.

But here, so that the Industry may not forget its own peculiar contribution to the war effort, are some of the facts and figures which it will point to with satisfaction in the years ahead.

The heavy burden of entertainment tax, which falls more heavily on the film Trade than on any other, resulted in a contribution of £150,000,000 to the Treasury.

Through all the war years it showed time and time again that it was never reluctant to go forward and help well established and properly organised charity.

It is impossible to give a detailed figure of the vast sums collected from the public through the exhibiting Industry in this way, but the figure considerably exceeds one million pounds.

All branches and all members of the C.E.A. supported national charity collections.

In 1942 more than £200,000 was raised for the R.A.F. Benevolent Fund.

A year later £300,000 was raised for the Red Cross, while last year £389,000 was raised for the Red Cross.

In national collections alone the C.E.A. branch figures total £891,491.

The war has involved sacrifices of raw material and priceless hours of screen time have been willingly given up to help the national effort.

One Trade statistician estimates that at least a third of the 450,000,000 feet of film used in 1945 went to the Government.

Since the war the film Trade has shown 550 Government propaganda films.

If the screening of Government films had been paid for in a normal commercial way, the price would have been not less than £4,000,000. By such figures does the Industry realise that it has not been found wanting at the time of national crisis.

Inevitably, the Industry has suffered severely in the air raids.

At least three studios were hit, one of them seriously, while the number of kinemas which suffered damage has never been disclosed. But it is considerable.

In South-East England, in particular, the Industry met with heavy losses due to damage and the evacuation of large portions of the civilian population.

At the end of the war kinemas can face the fact that they have shared in the general prosperity boom, that the film Trade is now accepted as an important branch of the industrial market on the Stock Exchange with equities which are in steady demand from the investing public.

In the making of documentary pictures, British technicians have shown that they have no superiors anywhere. Similarly, the product of commercial studios has improved to a point where it now bears reasonable comparison with the best the American market has to offer.

The day it will be possible to write a full war time history of the kinema Industry has not yet arrived. When it does it will be seen that the story is one of which the Industry can be proud.

RAISING MORE THAN £100,000 BY CHARITY PREMIERES

THE charity première was not uncommon before the war, but in the last five or six years it has assumed added importance.

This week it is particularly appropriate to review the story of the charity performances and so to study one of the many ways in which the film trade has helped the common effort. So it is good to record that since 1939 a six-figure sum has been raised for charity by premières in the West End of London.

Of this the Odeon, Leicester Square, has alone raised more than £100,000.

This particular kinema leads in the number of such performances. The Warner Theatre, however, has staged eight premières, while M-G-M. have contributed three.

Indeed, the Warner presentation of "Old Acquaintance" produced the then record figure of more than £7,000 for charity.

War Bond Night

Warners, too, can point to the remarkable "War Bond Night," when they gave the first performance of "Yankee Doodle Dandy." Admission went to purchases of War Bonds—and raised the extraordinary sum of nearly £900,000.

The Odeon, however, is informally accepted as the headquarters of the charity première movement and some remarkable results have been produced by the efforts of the directorate and general manager W. H. Thornton.

The first war-time charity première at the Odeon, "Nurse Edith Cavell," raised £3,000 for the Red Cross.

"Life and Death of Colonel Blimp" raised £3,500 for the Odeon Services and Seamen's Fund.

Record Takings

"Wilson" provided the record West End première, when £11,000 was contributed to the Toc H movement.

Over £7,500 was made for the kinema industry's trade benevolent funds by the recent "Blithe Spirit" première.

"Henry V," which was presented at the Carlton, under Odeon direction, raised over £10,000 for the Airborne Troops and Commando Benevolent Fund.

Other films with première performances aided charity were: "Lady Hamilton," for the British Volunteer Ambulance Corps; "Gentle Sex," for the A.T.S. Benevolent Fund; "Demi-Paradise," for the United Aid to China Fund; "Phantom of the Opera,"

J. Arthur Rank is responsible for selecting the charity to benefit from the premières, for which he is assisted by John Davis. Mr. Rank subsequently chooses the film to be made the subject of a charity première.

All Expenses Paid

Odeon has borne all the expenses of the performances, including the loss resulting from closing the kinema for a day, the hire of a band, special decorations and lighting, and the cost of publicity, postage of nearly eight thousand letters, ticket printing and other items.

This cost is usually £350 to £400.

Charities claim exemption from Entertainment Tax—they receive the total raised by the sale of tickets.

All the premières at the Odeon have been arranged by William Thornton, who organises everything for the charity concerned.

Royalty has attended each première at the Odeon.

Distinguished supporters of this section of the trade's war effort have included Mr. Winston Churchill, the King of Norway, King George of Greece, King Peter of Jugoslavia, and most of the Ambassadors to this country.

This effort by all sections of the industry excels anything which has been undertaken for charity by peacetime standards. The result is one of which the Industry can be well satisfied.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 10 AND WED., MAY 16

Thursday

Czarina
(20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Tallulah Bankhead, William Eythe, Anne Baxter, Charles Coburn, Vincent Price, Mischa Auer.

This much-talked-about Ernst Lubitsch production, with its sparkling wit and satire, is described as comedy at its best.

Lavish settings and glittering costumes form a background to a story of great appeal, interspersed with wit and brilliant dialogue.

The fascinating Catherine is beset with intrigue, but despite plot and counter-plot, finds time to rule with iron hand, or, where handsome men appear on the scene, contrives to follow the dictates of her heart.

Tallulah Bankhead gives a fine impersonation of the impulsive Catherine in both her romantic conquests and unpredictable moods, whilst William Eythe, as the young officer of the Palace Guard, is particularly outstanding. Charles Coburn, as the old Chancellor, has an ideal rôle. The cast also includes Anne Baxter, Vincent Price and Mischa Auer.

I Love a Mystery
(Columbia)

Studio One. 10.45 a.m.
Stars: Jim Bannon, Nina Foch, George Macready, Barton Yarborough, Carole Mathews and Lester Matthews. **Director:** Henry Levin.

Radio has provided many popular stories and characters. One popular radio show in America is "I Love a Mystery." Picturegoers in this country will be introduced to it in this mystery story of a man who sold his head.

It introduces two new screen figures in Jim Bannon and Barton Yarborough, already famous in the U.S. as the detectives of this radio play.

The well-contrived plot tells how a man is forced to murder himself—to fulfil a promise to a secret society, and how death is foretold in the rites of a Thieves' Market.

Elephants Never Forget
(Renown)

G.-B. (Large) Theatre. 11 a.m.
Cast: Oliver Hardy, Harry Langdon, Billie Burke, Jean Parker, James Ellison, June Lang. **Director:** Gordon Douglas.

When Dr. Tibbitt (Oliver Hardy) administers first aid to a sentimental elephant, she is so grateful to her benefactor that she causes the collapse of his social standing.

More than that, her behaviour ends in a court scandal.

Harry Langdon is the impresario of a medicine show, and Hardy, as the medico who causes all the fuss, gives a most impressive portrayal. Lavish sets and fine lighting effects add their importance to the excellence of this film as a sure comedy hit.

Friday

High Powered
(Paramount)

Private Theatre. 10.30 a.m.
Cast: Robert Lowery, Phyllis Brooks, Mary Treen, Joe Sawyer and Roger Pryor. **Director:** William Berke.

This production is another fast-moving story from the production unit of William Pine and William Thomas, and tells the tale of a young construction rigger's battle to conquer hysophobia—dread of high places—which was brought on when he and another rigger fell from a scaffolding, the other man being killed.

The young man and his boss, who is also his best friend, love the attractive supervisor of a canteen. They are building a huge aviation fuel production plant.

Robert Lowery has a virile characterisation to his credit, and gives a first-rate performance. Phyllis Brooks, who was in "Lady in the Dark" and "The Unseen," is the girl in the story, and the supporting cast includes many well-known players. The screen play of "High Powered" was written by Milton Raison and Maxwell Shane.

Leave It to Blondie
(Columbia)

Studio One. 10.45 a.m.
Stars: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Weaver, Jonathan Hale and Chick Chandler.

No series has proved itself so popular as the family comedy, and none has been so much in demand in both Britain and America as the Blondie pictures.

Here is Blondie, funnier and fresher than ever, with all the former characters in their usual rôles—Penny Singleton in the name part, Arthur Lake as Dagwood, and Larry Simms as their small son. The latter player, formerly called Baby Dumpling, has grown an inch or two and is now known as Alexander.

The plot tells what happens when both the Bumsteads give cheques to a charity and discover their bank balance won't meet the two. Alexander unearths an old song and Dagwood has to turn crooner to try and win a contest before things turn out all right.

I've Got a Horse
(Renown)

G.-B. (Large) Theatre. 2.30 p.m.
Cast: Sandy Powell, Felix Aylmer and Nora Howard. **Director:** Herbert Smith.

Sandy is cast as a bookie who finds himself stuck with an apparently worthless horse. Far from being worthless, however, the horse turns out to be a Derby winner, and Sandy finds himself up against a gang of crooks who will stop at nothing to gain possession of the horse.

Needless to say, he outwits them, and the climax is a funny piece of screen-craft. Full as the film is of comedy scenes and music, it provides the perfect answer to the demand for escapist fare.

Tuesday

No Parking
(Renown)

G.-B. (Large) Theatre. 2.30 p.m.
Cast: Gordon Harker, Leslie Perrins, Irene Ware, Cyril Smith. **Director:** Jack Raymond.

The picture tells of the adventures of Albert, a car park attendant, who through a series of misunderstandings, is mistaken for a famous American gunman. How the one-time car park attendant disentangles himself from innumerable tight corners provides highlights of an outstanding British comedy.

On the set of A.B.P.C.'s thriller, NIGHT BOAT TO DUBLIN: Robert Newton, Muriel Pavlow, Raymond Lovell, with Otto Heller, photographic director, and Lawrence Huntington, director and author of the screen story

Paramount Builds-up Strong Star Roster

Opportunity for New Talent

PARAMOUNT, which has developed a brilliant array of young stars during recent years, including such box-office personalities as Alan Ladd, Betty Hutton, Veronica Lake, Sonny Tufts, Eddie Bracken, Dianna Lynn, Gail Russell, Marjorie Reynolds and Barbara Britton, is intensifying its policy of giving every opportunity to new talent during 1945.

A number of new players have been signed up during the past few months, all of whom are being spotted importantly in current and forthcoming productions.

Joan Caulfield, who starred on Broadway in George Abbott's "Kiss and Tell" and who was elevated to stardom by the studio because of her performance in her first picture, "Miss Susie Slagle's," has been signed to a new long-term contract, which provides for her appearances exclusively in Paramount films.

From the Navy

Billy De Wolfe, talented comedian who made an auspicious debut in "Dixie," and then spent nearly two years in the U.S. Navy, is featured in "Miss Susie Slagle's" and is now being groomed for stardom.

Patric Knowles, who scores impressively in the forthcoming Paulete Goddard-Ray Milland subject, "Kitty," after a period of service as a civilian flying instructor, has been signed to a long-termer and now has one of the leads in "Masquerade in Mexico," starring Dorothy Lamour and Arturo de Cordova.

Versatility

Ann Thomas, young New York stage actress, who was cast to play Miss Duffie in "Duffy's Tavern," has also been signed to long term pact and will be featured both as a comedian and as a dramatic actress. Pat Phelan, Long Beach youth whose initial screen work is in "Miss Susie Slagle's," is said to be headed for certain stardom as a result of his performance in that film.

Virginia Welles, a protege of Maude Adams, makes her screen debut in Paramount's "Here Come the Waves," and is now on loan to another company for an important rôle.

Films and Radio

Bob Graham, 19-year-old former soldier, whose voice is described as being a cross between Crosby's and Sinatra's, was signed to a five-year contract as the singing star of "Duffy's Tavern" radio show within a week after Paramount had signed him up..

Two other promising newcomers are Noreen Nash, former "Apple Blossom Queen" of Washington, and Margaret Field, a brunette beauty from Pasadena, who had never acted before her discovery in the audience of the Pasadena Playhouse by a talent scout.

Tarzan and the Amazons
(RKO-Radio)

Studio One. 10.30 a.m.
Cast: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Henry Stephenson and Maria Ouspenskaya. **Directed by** Kurt Neumann.

Latest in the "Tarzan" series, "Tarzan and the Amazons" has Brenda Joyce in the lead opposite Weissmuller.

Tarzan, hearing that Jane is on her way back from a visit to London, hurries with Boy and Cheta to meet her. En route, they meet Athena, a run-away from a mysterious tribe of women warriors. Tarzan helps her by taking her back. In the tribal headquarters he finds golden treasure.

He later goes on to meet Jane and finds her with a party of British explorers and two traders. The explorers are excited over a gold bracelet which Cheta has stolen from Athena. Tarzan refuses to take the explorers to the treasure valley. How the explorers are enslaved by the tribe and how Tarzan effects their rescue are the main items leading to the climax.

In a reply to a letter from the General County Council of Eire, the Department of Justice of Eire points out that while the Minister of Justice is satisfied that the influence of the kinema on children is sometimes injurious, he believes that the injury is caused more by too frequent attendance than by the quality of the films exhibited.

ANADA HAS FIXED NEW RENTING CLAUSES

SPE(IAL ruling has been issu l by J. R. Croft, Toronto, eral Administrator of Services, adian Wartime Prices and de Board, to govern the release the Dominion of 15 British fea- es by Empire-Universal Films, which holds the Canadian chise for Arthur Rank product. he prescribed arrangement pro- es that an exhibitor having a ic contract with the company is required to buy any of three cials in order to purchase either six picture groups in standard ssifications. At the same time, buying of a special picture is conditional upon the taking any other release.

portant Ruling

Administrator Croft made the portant ruling regarding the elling away" of product by ting: "If a basic contract holder uses to buy, the distributor may l away, in which case the present sic contract holder loses his sic contract rights to future pro- ct of this type."

There are also clauses govern- the maximum rental price in cordance with the board's neral policy, but there is a direc- e to the effect that if the distri- tor sells away, maximum prices specials and the first and cond groups to the non- ntract exhibitor are to be milar to the rentals in compar- le situations.

l or None

The distributor may, it is stated, fuse to sell to a basic contract lder any portion of the pictures ther group unless the exhibitor s all six pictures in the group rned. The listed features "This Happy Breed," "The Ahead" and "A Canterbury

T issuing of this order indi- that the Dominion Govern- is continuing to exercise of the moving picture busi- under the Order-in-Council of years ago.

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RANK TO BUILD IN REGINA

British Type Odeon

on Theatres of Canada, Ltd., to, has purchased a central n Regina, Sask., on which to a first-run house at an esti- l cost of $150,000. with a gn patterned after the Odeon in England.

the Canadian Maritime Pro- s, the Nathanson-Rank in- sts have bought the Rivoli, a at theatre, at North Sydney, from J. W. Farr, who remains manager.

week-end bulletin concerning Gold, Midland area supervisor for C., showed that he was making progress from the serious illness laid him aside a fortnight earlier.

A new Tarzan—TARZAN AND THE AMAZONS—is among RKO-Radio new set of offerings

THREE LABS. SIGN AGREEMENT WITH A.C.T.

Better Conditions: Higher Wages: Equal Status for Women

NEGOTIATIONS have now been satisfactorily concluded between the A.C.T. and three film printing laboratories, which provide better working conditions and wages for Association members.

The laboratories concerned are Kay Film Printing Co., Finsbury Park; Kay West End Laboratories; and Scottish Films (controlled by Kay Laboratory in Glasgow).

The agreement signed is identical to that desired by the union with the Association of Film Laboratory Employers and covers satisfactory settlement of Clause 9 (a) ensuring the payment of overtime after the normal working day and also satisfaction on the six wage rates in dispute.

Wage Increases

The Agreement will operate retrospective to February 1, 1945, and will result in substantial wage increases for the majority of the employees. It also abolishes the existing provisions paying women a lesser rate than men for identical jobs. Under the new Agreement the appropriate rate will be paid for the job irrespective of whether it is performed by a man or a woman.

E. G. Roy, managing director of the three companies, has negotiated the Agreement with this union. Over 200 employees are affected in the three companies.

The union has agreed that the overtime ban which came into operation on Friday, May 4, at other companies in the film industry shall not apply to the three laboratories concerned and their associate companies, British Movietone News and Nettlefold Studios.

JUNIOR CLUBS: PORTSMOUTH OPENS

Boy Scouts formed a guard of honour when the Lord Mayor of Portsmouth, Alderman A. E. Allaway, accompanied by the Lady Mayoress, the Chief Constable, and the Chairman of the Education Committee, attended the opening ceremony of the Regent Junior Club, North End, Portsmouth, on Saturday.

Twelve hundred children were welcomed by the manager, F. Fooks, and a bouquet was presented to the Lady Mayoress by eight-year-old Jean Collier.

The children were entertained by B.B.C. comedian Peter Webster, and community singing was led by Hilda Marshall, accompanied by Patricia Pinfield on the organ.

On Saturday morning last week, the Gaumont-British Junior Club at the Palace, Leigh, Lancs, was formerly opened by the Mayor, Coun. T. Haseldine.

The programme opened with community singing, followed by Walt Disney's Mickey Mouse in "Nifty Nineties." Manager Sloan, of the Palace, introduced himself as club leader, with the title of "Uncle Bill." The Mayor, in declaring the club open, referred to the advantage of such organisations, of which there are more than 150 in the country.

Another film, which introduced the club song, sung by Tommy Handley, was followed by "Gulliver's Travels."

U.S. Foreign Film Chiefs are Meeting in Paris

A MEETING in Paris of foreign managers of American film companies will take place within the next fortnight, when the plans to be followed in marketing pictures there will be decided.

Walter Gould, foreign manager of United Artists, one of the representatives who will meet there, told the KINE. that the layer of regulations which Vichy had superimposed upon the existing regulations had been removed and the situation appeared to be much the same as before the invasion.

This meant that there was likely to be a maximum of about 186 films allowed to be imported into France—British, American and Russian. What it was hoped would be decided was the number of films which each American company would import to supply the needs of French kinema-goers.

Films would be dubbed or have superimposed titles as to whether they were destined for the general run of French kinemas or screened in the fifteen Parisian kinemas where films with foreign dialogue were permitted to be shown.

Dubbing has so developed that it had become almost indistinguishable from straight recording, except that it occasionally seemed strange to hear a well-known star speaking French in a definitely American story. But that would not, perhaps, impress a Frenchman similarly.

Mr. Gould said he hoped to meet Mr. Hummel, of RKO-Radio, J. H. Seidelmann, of Universal, and Murray Silverstone, of 20th-Fox, in the conference in Paris.

He expected later to go on to Spain and Portugal, and planned, after that, a visit to Australia and South Africa.

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N. WALES KINEMA DEAL

Bayless Buys Six

H. Bayless, who is interested in several kinemas in North Wales, has acquired a group of six kinemas operated by Capt. W. E. Pritchard and his partners.

The properties are: Coliseum, Portmadoc; Memorial Hall, Criccieth; Plaza, Penygroes; Majestic, Caernarvon; Empire, Caernarvon, and the Palladium, Pwllheli.

These theatres seat from 500 to 1,000 persons. The Criccieth Memorial Hall is owned by the local Council, which renewed the lease this year.

Sergeant Jeffrey Astor, glider pilot, reported killed in action, is the 19-year-old son of Mrs. F. Astor, assistant manageress of the Princess, Blackpool.

Lieut. Alf. Hoyle, son of Bert Hoyle, of the Empire and Palace, Haslingden, has arrived home from Oflag 79. He was taken prisoner at Arnhem.

Darlington Ball

Darlington Cinema Ball, held recently, raised £87 for the C.T.B.F. Members of the committee, photographed at a meeting, include (left to right) E. E. Carter, of the Arcade; Norman Cox, chairman, of the Court; Mrs. Marshall, Court; and C. U. Smelt, Alhambra. Standing are S. Shutt, Arcade, and G. W. Deacon, Court

Continued from page 3

U.S. Considers B. of T. Raw Stock Proposals

production in the U.S.A. owing to raw stock conditions.

Distributors point out that most raw stock base used by the British to manufacture their raw stock is supplied by Eastman and Dupont from the States. The stock base supplied for military purposes is sent to Britain under Lease-Lend, while the base for British Industry raw stock is paid for in remittances.

While it was pointed out that there is no shortage of base stock, the shortage of man-power makes it impossible to increase the output of sensitised stock in the States.

Meanwhile, American distributors are naturally viewing the Board of Trade's request unfavourably, but are not excited by it.

They prefer to await the results of Schaefer's visit to the W.P.B., adding that the footage requested just isn't available from their allotments.

Heavier Cuts

Furthermore, even more severe cuts are expected for the third quarter of the year, due to increased demands from the Armed Forces and U.N.R.R.A.—the latter for films for the liberated and conquered countries.

Some quarters of the American Industry privately feel that the request is unfair, in view of the fact that Rank has proportionately as much stock as any American independent.

The Industry, through Schaefer, according to the KINE. correspondent, has "dumped the knotty problem into the State Department's lap."

The War Production Board, asked informally, said: "It is entirely a business matter, and that Rank should go for his stock to the companies which distribute his pictures, which cannot be done in case of U.A. of course, as that concern is a distributor exclusively and has no stock, the stock being allocated individually direct to United's independent producers."

Ironical Comment

This W.P.B. reaction is ironical in view of the fact that it was the W.P.B. which ruled that stock goes to producers or producer-distributors only and not to non-producing distributors.

The W.P.B. position appears to be that the Rank interests must stand on the same ground as independent producers in the United States, who formerly received their raw stock from allocations to their distributors. This would mean large-scale expansion of Rank schedule for America, but would not be possible at the moment as independents are given stock on the basis of their yearly production average for the years 1941-1944.

Continued from page 3

FINE VE-DAY FRONT OF HOUSE DISPLAYS

In the West End I saw the rich display put up on the front of the Odeon, Leicester Square, early on Tuesday morning. It consisted of a large tableau of flags and banners and a specially painted panel, with lettering paying tribute to the Services and the Home Front for bringing about victory.

Showmen, even in the smallest country towns, had their plans ready, and greeted their patrons on VE-Day with a real showmen's welcome.

West End kinemas reopen this (Thursday) evening.

BARRING DISPUTE SETTLED: A.B.C. AGREES TO NEW CONDITIONS

ACCEPTANCE by the Board of Associated British Cinemas of the proposals regarding bars made by the Joint Committee of the C.E.A. and K.R.S. was notified by the Association following a meeting last week between the J.C.C. sub-committee and members of the board. Those present were Sir Philip Warter, Max Milder, Cdr. Jarratt, G. H. Scarborough, C. G. Bernstein, Major R. P. Baker, S. Eckman, F. Hill and W. R. Fuller.

The notification stated that there was complete accord and agreement between all parties on the acceptance of the scheme, which provides for the setting up of an appeal committee.

The scheme has still to come before the General Council of the C.E.A. at its next meeting.

LATER KINEMA PERFORMANCES?

THE possibility of an early return to normal peace time kinema and theatre performance times is already being discussed in Wardour Street and theatrical circles.

The present practice of early closing time for kinemas started at the outbreak of war.

It is no longer considered necessary, although late performances in the West End of London and in key provincial towns would depend upon travel facilities.

"BAN CHILDREN UNDER SIXTEEN" IS PLEA

Reporting with regard to juvenile delinquency, the Notts C.C. Licensing Committee states that it has received representations from the Hucknall Women's Section of the Labour Party to the effect that when a film licensed for public exhibiition to adult audiences is being shown, no child under 14 years of age should be admitted to the kinema even if accompanied by an adult.

The committee is of opinion that it would not be desirable to introduce such a regulation, which would be difficult to enforce.

SCOTTISH PIONEER PASSES

The death has occurred, at his home, 6, Invermark Terrace, Barnhill, Dundee, of John Deas, after several months of poor health. He was assistant manager of the Palace Theatre, and later of the Kinnaird Cinema, Dundee. Mr. Deas attended Queen Victoria's Diamond Jubilee celebrations as a corporal in the V.B.R.H. He is survived by his wife and a daughter.

Patrons of the Clifton, Walsall, contributed £67 to the Red Cross P.O.W. Fund.

ODEON OPENS TWO NEW CLUBS

TWO new Odeon National Cinema Clubs, both at Southampton, were opened this week—one at the Plaza, where nearly 1,600 new members attended, and one at the Rialto, where there were nearly 800 boys and girls. Both clubs were officially opened by the Mayor and Mayoress.

At Boston, club members have collected 30,000 books for a salvage appeal. The entire target set for Boston was 50,000, so the club contributed a high percentage of the total collection.

At Bury, an excellent system for Safety First training for club members has been introduced—the scheme is carried out in co-operation with the Chief Constable. Members sign a written pledge, witnessed by their parents. They are given road safety tests, and when they pass become "road prefects," entitled to wear a special armband and assume duties, such as marshalling fellow-members across roads and helping old folk over crossings.

When members pass their tests they are taken out by the local police in the patrol cars, so that they can see the many aspects of road safety and the mistakes which are made and which should be avoided. This scheme is very successful.

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BLACKPOOL'S £2,000 S.O. DEMAND

Exhibitors Accept

J. H. Clegg, secretary of the Blackpool Tower Co., has written to the Blackpool Watch Committee on behalf of the local exhibitors formally accepting the figure of £2,000 as the new amount of charity contributions under the Sunday opening scheme.

A list showing the apportionment of this sum amongst the various kinemas was also submitted.

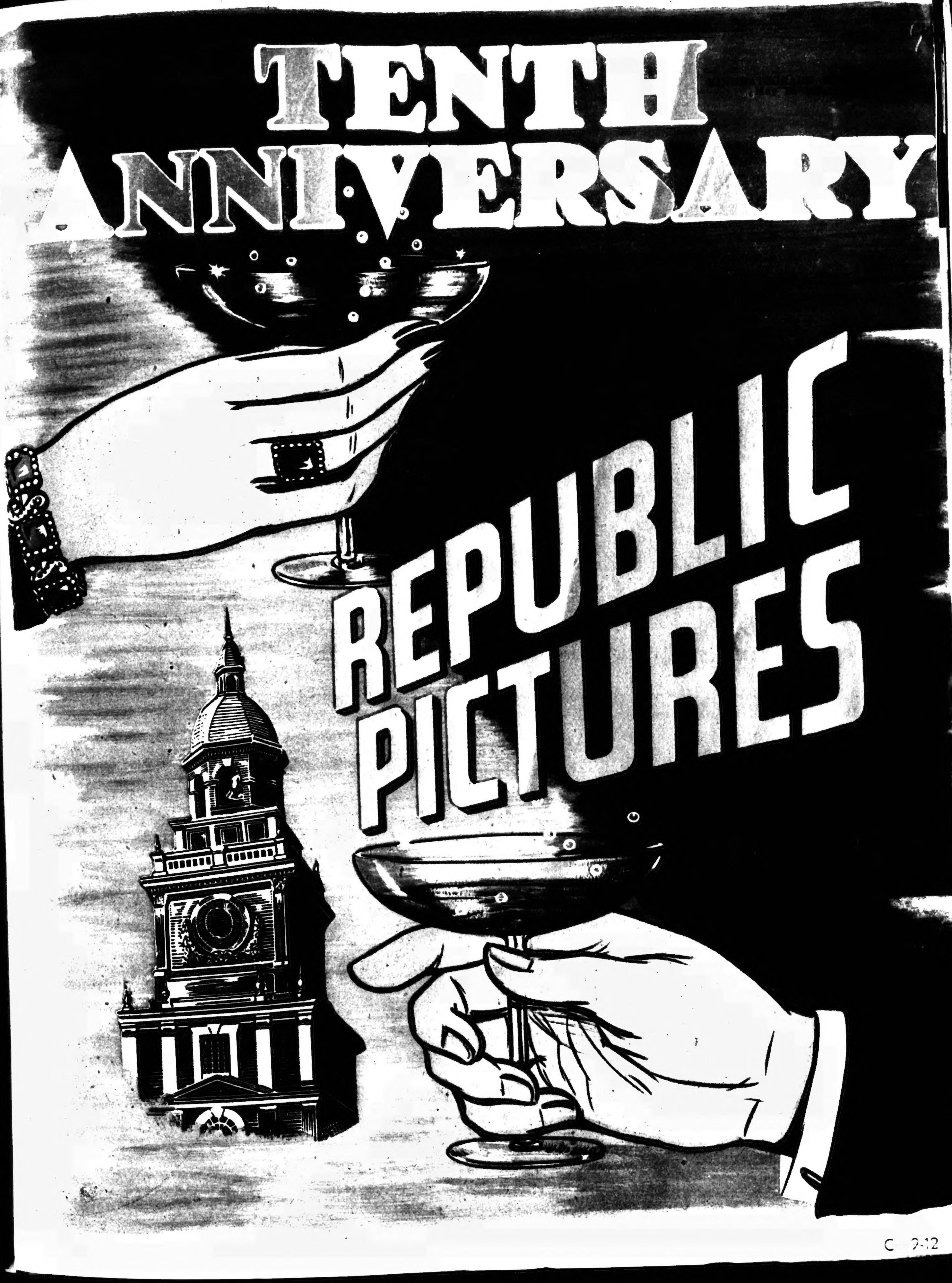
At the last meeting of the Watch Committee, the Town Clerk reported that the total contributions in respect of Sunday opening for the year ended April 30 would be £940.

Of the £1,133 received as the S.O. contribution at Southport, the sum of £25 has been allocated to the C.T.B.F.

Dudley May Increase S.O. Contribution

Dudley Watch Committee reports that £579 is available for charity as a result of Sunday opening.

The question of increasing the amount of the charity contribution is to be considered by the committee.


TENTH ANNIVERSARY
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BRITISH LION

1935-1945

Anniversary Year

"BRAZIL"

Tito Guizar — Virginia Bruce

"ATLANTIC CITY"

Constance Moore — Brad Taylor

"LAKE PLACID SERENADE"

Vera Hruba Ralston

"FLAME OF BARBARY COAST"

John Wayne — Ann Dvorak

"EARL CARROLL VANITIES"

Dennis O'Keefe — Constance Moore

"NEW FACES OF 1945"

Kaye Dowd — Robert Duke — David Street

"THE MAGNIFICENT MR. M"

Joseph Schildkraut — Billie Burke

"LOVE, HONOUR AND GOODBYE"

Virginia Bruce — John Loder

Victor McLaglen

"MEXICANA"

Constance Moore — Tito Guizar

"ROY ROGERS SPECIALS"

– and More to Come!

"A Republic Picture On Every Cinema Screen"

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R.A F. Kinema Competition in Hampshire

FIRST RUNS ENTICE PATRONS

THE attendance of civilians at the R.A.F. camp kinema at Calshot was discussed at last week's meeting of the Hants and East Dorset Branch of the C.E.A., at which Coun. G. Bravery presided.

Complaint was made by Mr. Sowerbutts [illegible] his patronage had been attracted to the R.A.F. kinema, where films were concurrent first-run with Southampton, while his own presentations were sometimes necessarily a year old.

Civilians at R.A.F. Kinema

Stating he wished to make a personal statement, Mr. SOWERBUTTS said he had been suffering a very great loss of business and his patrons had dropped to practically nil. After taking some trouble to find out the reason, he found that people who previously attended his kinema were going to the R.A.F. theatre at Calshot Camp, where they said they were getting new films concurrent with Southampton and sometimes before Southampton, and were paying 6d., 9d. and 1s. with no Entertainment Tax.

Civilians were allowed to go to this kinema at the R.A.F. camp at Calshot on Sundays and Wednesdays, with the result that it was putting him out of business. His patrons were nearer to the R.A.F. camp at Calshot than they were to him. He used to get 100 cyclists and now he got only three or four. He was booking films a year old and could not get them sooner.

H.Q. Apprised

When he was sending his subscription to the C.E.A. Mr. Sowerbutts took the opportunity to bring the matter before the notice of Mr. Fuller and asked him what steps he would take, if any, in the matter. The reply was that his letter had been noted and the matter was receiving attention. He wished to make that statement to the branch because he did not want members to think he was going over the head of the branch in writing to Mr. Fuller direct.

Coun. MEARS said it was a very serious ma . He suggested that the Secretary should write to Mr. Fuller asking that be placed on the agenda of the Gen Council for their next meeting.

In rther discussion, Mr. SOWERBUTTS poin out that his patrons chiefly cam from four miles away and the R.A kinema was about two miles from the His inquiries revealed that no ques were asked when the civilians wen the R.A.F. kinema on the d days—Wednesdays and Sun days when the films were

It agreed to leave the matter was for the present, and Coun. Mea ated he would see Mr. Fuller abou matter.

Trade Show Dates for Bob Hope Film

R Radio has finalised arrange- for the provincial Trade ngs of Samuel Goldwyn's Princess and the Pirate," color, which stars Bob Hope. film is to be screened in , Glasgow, Birmingham, Manchester and Newcastle, major Odeon theatres on at 10.30 a.m. The Liverpool screening on the same day start at 11 a.m. Additional ngs have been arranged for N ngham on May 11, and the ma House, Sheffield on May 15.

Joan Fontaine in Paramount's THE AFFAIRS OF SUSAN

A.B.C. ACQUIRES ANIMAL FILM

"Denizens of the Jungle"

James G. Minter, managing director of Renown, reports that F. Ratcliffe-Holmes' "Denizens of the Wild," the companion picture to "Animal Wonderland," has been sold to Associated British Cinemas for release on June 18. Its West End presentation is at the Plaza on May 18. This is a feature Quota subject.

School-hour Films for Children

Chester Corporation Education Committee has granted a request from the Chester Film Society to allow school children to attend special performances to be arranged by the society, during school hours, and after consultation with the Government inspectors.

BIRMINGHAM CRITICS OF A.B.C. "BARS" ATTITUDE

Post-War Extension of Projectionists' Training Scheme Urged

EXCEPTION was taken by members of the Birmingham and Midlands Branch of the C.E.A. to what was described as the dictatorial attitude adopted by A.B.C. on the Joint Committee dealing with bars. A degree of opposition to the proposal to set up a new sub-committee was also expressed.

The official report of the branch meeting on April 27, at which B. T. Davis presided, states that "the report of the C.E.A. members of the Joint Committee of C.E.A. and K.R.S. evoked a long discussion.

"Several members expressed in no uncertain terms their opinion of A.B.C. in refusing to accept the decision of the Joint Committee, and wanted to know what would have happened if, instead of a circuit, it had been an independent member who had objected to the decision of the Committee.

"Would that decision have been enforced, or would the C.E.A. have agreed to the setting up of a new committee acceptable to the independent member?" it was asked

Consideration Deferred

Opinion was also expressed that the question of bars should continue to be dealt with by the Joint Committee as hitherto and not by a new sub-committee as suggested. Exception was taken to the continued delay and the dictatorial attitude adopted by A.B.C.

Eventually it was decided to defer the matter until the next meeting, as the C.E.A. representatives on the Joint Committee had been instructed to negotiate with the Joint Committee a scheme acceptable to all sections and to report back to the General Council.

Although this would involve further delay it was the unanimous opinion of the meeting that the General Council should refer that report to the branches for consideration before arriving at any decision.

VE-Day Problems

Regarding the opening of kinemas on VE-Day, the CHAIRMAN informed members that, acting on the suggestion of the Clerk to the Birmingham Licensing Justices, who thought that some of the city kinemas might wish to remain open longer than usual on that day and the following day, a special meeting of the Emergency Committee was held.

In order, however, to regularise the position of kinemas desiring to remain open longer than usual, the Secretary was instructed to make formal application for an extension of the ordinary hours of opening on VE-Day and the following day.

The Public Entertainments Committee of the Justices, however, was not prepared to entertain the application.

As no one could say how long it would be before VE-Day was declared, or what conditions would then exist, the branch decided that the only course was to leave the matter entirely to the discretion of the managements concerned.

Projectionists' Training

C. W. HUTCHIN, who with Ivor Paull, formed the sub-committee of the branch to examine the C.E.A. report on the training of disabled ex-Service men as kinema projectionists, presented the sub-committee's findings.

In recommending the branch to accept the scheme, the sub-committee pointed out that when an official of the local Ministry of Labour was approached concerning the setting up of a similar scheme he stated that he had no knowledge of it and would take the matter up with London.

The sub-committee recommended the branch to approach the chief education officer in Birmingham inviting his views on the training scheme.

It also recommended the branch to accept the B.S.I. report and to circulate copies to all members.

Post-War Proposal

Finally, it suggested that the branch should consider the preparation of a training scheme for boys leaving school at 16 years of age, and other would-be applicants, apart from disabled ex-Service men, similar to the scheme formerly in operation in Birmingham during the war. The cost of operating such a scheme should be defrayed by a levy on the members.

It believed that the only effective method of insuring an abundance of suitable projectionists in the post-war years was to recruit them from the ranks of boys at the school-leaving age, who would at least have the knowledge of "maths" fundamentally essential to the good projectionist.

A delegation should be appointed to wait upon the Education Officer to ascertain his views on the matter.

The branch decided that copies of the sub-committee's report should be circulated to all members in readiness for it to be discussed at the next meeting.

Emergency Regulations

Consideration will also be given at that meeting to the question of a revision of the emergency regulations now in operation in Birmingham. Now that the black-out had been lifted it was thought that some revision of these might be made.

H. B. LANE, chairman, Sunday Films Committee, reported that two of the films reviewed by that committee at its monthly meeting were considered unsuitable for Sunday showing.

Sympathy

Before starting business, sympathetic reference was made to the sudden death of H. Mereine, Midland manager of Paramount Film Service.

Members also agreed to send a letter of sympathy and good wishes for a speedy recovery to E. B. Gold (Midland A.B.C. supervisor), who is ill.

SUNDAY BAN IN MIDDLESEX?

L. and H. C. Branch to Hold Watching Brief

MIDDLESEX County Council has been approached by church and similar authorities on the subject of excluding children from kinemas on Sundays. The Council is meeting a deputation, including representatives of the L.D.O.S. on May 14, and have invited a C.E.A. London branch deputation to be present.

Members of the branch who will attend are Col. S. K. Lewis, spokesman, C. A. Mathes, T. France, Major Gale, J. W. Perry and Arthur Taylor.

No communication has been received by the branch from the Surrey County Council, following their recent Council meeting when, by a large majority it was decided to recommend the Public Control Committee to withdraw its Sunday ban on Children.

Another branch deputation will meet the Southend B.C. Watch Committee in September on the matter of charity contributions.

The branch has made it clear that it is against the principles of the Association to supply particulars of audited accounts or of any particular day's takings.

Replanning Tax Approach

Members decided to move an amendment to the Sheffield branch resolution to the General Council concerning the setting up of a special committee to form a plan of campaign for approaching the Chancellor of the Exchequer at the appropriate time on the question of E.T.

Members were fully in agreement with the idea of making a detailed survey of the position; but their reason for an amendment was that a special committee was not needed for the purpose. Such a task could be done by either the L. F. and P. Committee of the G.P. Committee, who, like the suggested special committee, could make regular progreses reports.

"Who is your AIR-GUARD?" says Wee G.

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HANTS CRITICAL OF PREVIEW POLICY

Civilians at R.A.F. Kinemas: Calshot Protest

ALLEGATIONS that there was indiscriminate issue of tickets to certain local pre-views were denied at last week's meeting of the Hants and East Dorset branch.

The resignation of Ald. G. W. A. Wright from the chairmanship, which he had held for twelve years, was regretfully accepted. Coun. G. Bravery succeeds him.

Ald G. W. A. Wright (who is the Mayor of Eastleigh) had stated his intention of resigning as the result of a decision to hold monthly instead of bi-monthly branch meetings.

The argument for the decision was that it would enable the branch full opportunity to consider question of policy and instruct its delegates before they were decided for the association by the General Council.

Ald. Wright's reasons for resignation was that his time was so occupied with public and other duties that he would find it impossible to carry out to the full his duties as chairman of the branch by attending all the meetings. At the same time he promised to assist the branch whenever possible.

The **Secretary** (H. H. C. Mitchener) said that Ald. Wright was still a delegate to the General Council, a branch trustee, a member of the General Purposes Committee of the branch and a member of the N.A.T.K.E. Area Conciliation Board.

Members accepted the resignation and did so with the greatest regret.

Coun. Mears said they all appreciated the many years of good work put in as branch chairman, and they hoped that for a long time to come he would be actively associated with the branch to whom his valuable experience would be a useful asset.

Coun. G. Bravery (Vice-Chairman) also paid personal tribute to Ald. Wright's work and qualities, and particularly mentioned the fine work he put in in the recent trouble in Dorset over Sunday opening.

The resolution was unanimously carried.

The New Chairman

There was only one nomination for the vacant chairmanship, and Coun. Bravery was elected to that office.

This left the vice-chairmanship vacant, and Coun. Mears, Messrs. E. V. Glenister and E. Turnbull were nominated. A ballot ensued and Coun. Mears was elected.

VE-Day

Discussion occured as to the policy to be followed on VE-Day by members and circuit representatives stated that their houses would be open on both days.

Some members said they would be closing on the first day and opening on the second day.

It was agreed to leave the matter to the discretion of individual members.

"Wilson" Preview

Correspondence was read on the question raised at the previous meeting when statements were made as to the large number of people who attended a preview at the Odeon, Bournemouth, of "Wilson," and the advisability of making some protest was raised. The question of a similar preview at Southampton was also mentioned.

A letter from Odeon Theatres, Ltd., stating that in both these cases a proper control was exercised as to the persons invited. They were not previews but Press shows, to which single and double invitations were issued to a very carefully drawn up list of leaders of various local organisations with a view to creating additional interest in the picture.

Mr. Starkey contended that free tickets were given to people who would be almost certain to want to pay to see the film. He added that another film, "Song to Remember," was being previewed and "tickets were being sent all over the place."

Mr. Glenister said they had held previews at the Regent, Bournemouth, and they would hold them again but they restricted those previews to specialised films. That morning they were running a preview of "Song to Remember," and he asked Mr. Starkey to withdraw the remark that tickets were being sent all over the place. Forty people, chiefly music teachers, were invited because there was reason to believe they would be interested and talk about the film. He suggested that Mr. Starkey should at once go into the auditorium, where he would see 30 or 40 people at the preview.

Mr. Parsons (Odeon) suggested that the correct procedure of the branch would have been to first get into touch with the local manager over a matter of that sort before writing to London. In "Wilson" they contended they had a potential patronage of people who did not ordinarily go to a kinema. In giving the preview they were out to get new clientele. He thought it was correct procedure and for the good of the Industry generally.

Mr. Starkey said he thought it unnecessary to give free samples away in their Industry.

Coun. **Mears** agreed that the branch should have communicated first with the local manager on the matter.

Mr. Adams said, surely the issue was a domestic one. If an exhibitor wanted to give a preview he could do so.

The branch decided to accept the explanation given by Mr. Parsons and to deal with any further similar complaints by first consulting the manager of the theatre concerned.

Secretary's Salary Raised

In view of the extra work involved by the holding of branch meetings once a month instead of bi-monthly, the question of raising the Secretary's remuneration was broached. It was stated that he was at present paid £75 per annum, which included the cost of clerical assistance.

The **Hon. Treasurer** (Mr. Clement) stated that a statement from Mr. Mitchener revealed that the cost of clerks' time devoted to C.E.A. work had been £59 15s. in 1942, £39 11s. 3d. in 1943, and £62 15s. 3d. in 1944.

It was decided to increase the Secretary's remuneration to 100 guineas per annum to date from the last annual meeting.

Next Meeting

The next meeting of the branch was fixed for June 6.

Ashton Borough Magistrates refused the application for an extension of the licence for children's Saturday morning matinees, made by W. Garlick, of the Odeon, Guide Bridge.

A scene from the Monogram production THE RIGHT TO LIVE starring Gale Storm with Sir Aubry Smith, John Mack Brown, Frank Craven, Conrad Nagel, Mary Boland and Johnny Downs, which Pathe will Trade show at Studio-One on May 25 at 10.45 a.m.

Scottish Notes and News

PUBLIC REACTION TO ATROCITY NEWS

GLASGOW exhibitors, in keeping with the rest of the country, were definitely of the opinion that the newsreels with scenes of the German concentration camp atrocities should be shown to the public.

From the public's reaction it is evident that they have gauged the public appeal, because in all halls showing those newsreels, while the feeling of surprise and horror was uppermost, the view was expressed to many managers that it was clearly the duty of the kinema to let the public see exactly what had happened.

Condolences

The sympathy of all his friends was extended last week to Dickie Williamson, of the Park and Centre kinemas, Barrhead (who, incidentally, is himself in military hospital) on the death of his eldest boy, Peter, who died suddenly on the 15th. Although he had been ill for some time, the end was unexpected.

£11,600 from S.O.

As [illegible] result of the recent Cinema Sunday held in Glasgow, the total collected [illegible] as £11,614, and this has now been [illegible]ided in three equal portions, to th[illegible] Lord Provost's own Charities Fund, [illegible] local infirmaries and institutions, [illegible]d the Scottish Cinema Trade Benev[illegible]t Fund.

Film Society

Edin[illegible]rgh Scientific Film Society has compl[illegible]d its year's programme, the sixth [illegible] final session being held last week [illegible] the Dominion.

This [illegible]b, which is an offshoot of the Edinb[illegible] Film Guild and which specialises i[illegible]ientific and technical subjects, has [illegible] immense strides in its first year, [illegible] now a full membership, and is lookin[illegible]rward to a considerable period of dev[illegible]pment post war.

Yank[illegible] Visit "Wilson"

Mem[illegible]rs of the American Consulate staff [illegible]lasgow attended the preview of the [illegible] Century-Fox colour film, "Wil[illegible] when it was shown at the Cosm[illegible]lasgow, on April 24.

The [illegible]ture was definitely appreciated by th[illegible] Americans.

VE-DAY

Notts N.A.T.K.E. to Work

Members of the National Association of Theatre and Kine. Employees' Association (Notts branch) last week decided to accept the recommendation to work as usual for VE-Days, provided double rates of pay is the order on the rates of wages now operating and that three days holiday be added to the annual holiday with full pay. It was also agreed that the usual hours be worked on the VE-Days with no extensions.

When the above statement was issued it was said that the association could only pledge themselves regarding their own members.

Rank Offers His First Juvenile Films

PRODUCTION AT ONE A WEEK

G.F.D. is releasing a new series of G.-B. Instructional children's films, specially made for the children's clubs by J. Arthur Rank. The first batch will be Trade-shown at the Leicester Square Theatre at the end of the month.

The films are :—

Tom's Ride, G.-B.Instructional.

Robbie Finds a Gun, Analysis Films.

Magazine No. 1, Wallace Productions.

Magazine No. 3, Wallace Productions (Dutch Version).

Sports Day, G.-B. Screen Service).

Sally Sparrow, G.-B. Instructional.

These films, one-reelers and two-reelers, all have a "positive" approach to life. They do not necessarily point a moral, but are aimed at giving the post-war generation the correct attitude to life.

Mary Field, who has been appointed director of the Gaumont-British Odeon Children's Film Department, and who selects and approves the scripts, is a history graduate in the University of London. She entered the film business in 1926, first in charge of the distribution of films to schools, then as producer of instructional films. She turned to the theatrical side of the business, rising from continuity writer to script writer, editor, and finally to director of comedies. She preferred the production of short films, however, since this type of picture gives more scope for technical experiment.

She joined the board of G.-B. Instructional and is probably best known for the production of the theatrical series of shorts, "Secrets of Life" and for her work in introducing the diagrammatic film into the country for teaching history.

MARY FIELD

One Film a Week

Outlining the future of this series for the children, Miss Field says that at least one new one-reeler or two-reeler will be issued per week in all the children's programmes. It is planned to make 60 reels this year and 70 next.

These short films are being produced as an experimental means of finding out what the children really appreciate. Later there will be full-length features.

"The Children's Magazine" is a monthly feature, showing the life and interests of children in every part of the world. Some of these features will be dubbed in foreign languages, so that they can be distributed to children overseas.

There will also be coloured cartoons, but, although children want plenty of action they enjoy slightly slower movement than the Disney features.

The Nature series have always proved popular.

Now in production are slapstick comedies with Moore Marriett and Graham Moffatt, and a serial story.

Five different companies are assisting in production—G.-B. Instructional, G.-B. Screen Services, Wallace Productions, G.-B. Analysis Films and Concord Films.

All facilities will be given to any kinema wishing to join the children's club movement. In time the films will be reduced to 16 mm., so that they can also be shown in the country.

The first of the children's clubs in Canada—the Odeon, Toronto—will be opening in a month's time.

Nothing is being spared to get the most enjoyable forms of entertainment for the post-war generation.

No profits are made from these films. After the expenses of the kinemas have been deducted, any proceeds from the 6d. seats goes to the children's clubs to provide more facilities for the entertainment of children.

Waltz Time

A TREMENDOUS CAST
IN A
DAZZLING MUSICAL!

REPUBLIC CELEBRATES 10th ANNIVERSARY

Many Big Subjects for Early Presentation by British Lion

REPUBLIC PICTURES this month celebrates its 100th anniversary. In May, ten years ago, four independent producers joined forces to form Republic Pictures Corporation. Taking part in Republic's anniversary celebrations will be British Lion, who have been the British distributors of the company's product since the inception of the go-getting young American company.

Starting work in a rented Hollywood studio, for year by year Republic has devoted its time and energies into enlarging the size and scope and increasing the quality of its product. Steadily and surely, on the firm foundations of exhibitor goodwill and public confidence, Republic has built itself up into a potent and respected force in the Industry.

To-day, the up-to-date and perfectly equipped Republic studios with their 13 major stages and seven auxiliary stages, with 120 acres of available ground, are the source whence come productions whose trade-mark is a hall-mark of quality in screen entertainment. The contract lists bear the names of some of the Industry's most brilliant directors, producers and technicians.

In short, the Republic organisation of the present day is a far cry from the organisation of ten years ago. But the Republic watchword is still "Progress." Under the leadership of Herbert J. Yates, the studio is embarking on a further expansion programme which will lift it to even new heights.

Top Names Signed

Already it has been announced that Frank Borzage, one of the top producer-directors in the Industry, has been signed to a five-year contract.

It can now be revealed that director John Ford, four times winner of the Academy Award, will join the studio upon his release from the U.S. Navy.

Alfred Santell and William K. Howard have also recently signed with the studio.

Two popular stars, John Wayne and Constance Moore, have had their contracts renewed—Wayne for another five years and Miss Moore for seven. Many more important deals and negotiations are now under way, and it is reported that Republic is going all out to establish itself at the very top of Hollywood organisations.

As distributors of Republic product in Great Britain, British Lion has shared in and will continue to share in all these developments. But of more immediate importance is the "anniversary" line-up of pictures prepared by Republic for its tenth year, representing the peak achievement of a decade of progress.

Sparkling High Lights

Exhibitors have already seen the lavish musical, "Brazil," one of the season's most colourful productions. "Flame of the Barbary Coast," is another of the top pictures of the year. Vera Truba Ralston skates her way into the hearts of millions in the new musical extravaganza, "Lake Placid Serenade," a lilting romantic comedy," and "Earl Carroll Vanities," reviewed in this issue, is one of the most sparkling highlights of the programme to date.

Roy Rogers' Series

The tremendously popular Roy Rogers series all come from Rupublic, of course. The latest of these to arrive, "Utah," was received last week and depicts the "King of Cowboys" in a typical rôle. "Bells of Rosarita" and "The Man from Oklahoma" are the next two of these lavishly-produced Western romances which are on the way from Republic studios.

"The Magnificent Mr. M." is now in the cutting-rooms. Joseph Schildkraut, Eugene Pallette, Billie Burke, Raymond Walburn and Ona Munson are starred, while Joseph Kane directed.

Director Al Rogell has "Love, Honour and Goodbye" now before the cameras. Virginia Bruce, John Loder, Nils Asther, Victor McLaglen and Helen Broderick are featured.

Latin American Scena

Tito Guizar, Constance Moore and Estralita are teamed together for the lavish musical, "Mexicana," a feast of Latin-American song, dance and revelry, which Al Santell is now directing.

"New Faces of 1945" is also out-of-the-ordinary entertainment. Played and sung by stage and radio stars appearing in films for the first time. It is said to be quite different and to contain many promising youngsters—16 of whom have been signed by the studio following their rôles in the picture.

"Hit Parade" is a streamlined musical comedy with many star names in a hilarious story.

Due to go into production in the very near future is "A Fabulous Texan," one of the more important pictures on the current schedule.

Republic Using Technicolor

During 1945, Republic will produce two pictures in Technicolor—the first of which will be Frank Borzage's "Concerto" from the story by Mary Borden. The establishment of the equipment necessary for Technicolor follows the recent modernisation and re-equipment of the Republic studios, which has brought them to the forefront as one of the most modern and fully equipped in the world.

Preparing for S.O.

Preparations are being made by various organisations in Hyde with a view to action at a later date on the question of Sunday kinemas. An attempt is said to have been made to enlist the services of at least one political pparty in the council.

The feeling in the town is that if Sunday opening is wanted by the majority of the people then they will have them, no matter what obstacles are placed in the way by well-intentioned persons or bodies.

Kinema Sabotage

Arthur Smith (37), Warwick Street, Burnley, at Burnley, on May 1, admitted committing 25s. damage to a door at the Savoy. He was committed to prison for two months. The Chairman said there had been so much damage done to property in Burnley that they must try to stop it if at all possible.

Exhibitors of Fleetwood have agreed to a request that old age pensioners and children should be admitted free to afternoon performances on the day following VE-Day.

Talullah Bankhead in Lubitsch's CZARINA, forthcoming 20th-Century Fox production

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UNIVERSAL'S PERIOD COLOUR MUSICAL

Star Chosen by Competition

"Salome, Where She Danced," a new Universal Technicolor by Walter Wanger, is to be Trade-shown by G.F.D. shortly.

This picture stars Yvonne De Carlo, the girl chosen by Wanger out of a nation-wide search in which over 20,000 contestants took part. The cast is headed by Rod Cameron, David Bruce, Walter Slevak, Albert Dekker, Marjorie Rambeau, J. Edward Bromberg, Abner Biberman and John Litel.

Miss De Carlo plays Salome, Viennese dancer, who is brought to America in 1866 by an American reporter (Rod Cameron), whom she helps to get a "scoop" on the news of Germany's attack on Austria. During their trip Salome is forced to dance in a remote Arizona community, which so dazzles the citizens that they change the name of the town to "Salome, Where She Danced."

A Bandit Lover

David Bruce, who appeared with Deanna Durbin in "Can't Help Singing," is Salome's bandit-lover; Rod Cameron and Walter Slezak are two more of her admirers.

San Francisco provides a background for the picture's climax. A Berlin music-hall and an early Californian mansion are among the other 52 special sets built for the film. Two consoles, 18 ft. high, were built in Europe for the Mark Hopkins mansion in San Francisco and were shipped "round the Horn."

Yvonne De Carlo's "Salome" dance is expected to rouse comment among filmgoers. According to advance notices, the agile dancer gives a most dazzling performance. Also attracting attention are the girls who appear as the "Seven Veils" in this dance.

Laurence Stallings wrote the screen play from an original story by Michael J. Phillips. Cameramen were Hal Mohr and W. Howard Greene. Charles Lamont directed.

Blackburn Watch Committee has recommended that kinemas remain open until 11 p.m., following the cessation of hostilities in Europe.

Essex County Council reported that the total paid to charities as a result of S.O. up to September 30 last year was £106,812.

PATHE'S NEW PROGRAMME FROM P.R.C.

WITH only a few productions awaiting completion in the line-up which completes the 1944-45 schedule announced by P.R.C. at the beginning of this production scheme, the studios are preparing stories for the next period which will cover 1945-46.

Pathé, who distribute P.R.C. pictures in this country, have received advance news of the first of the new films, and it is obvious that P.R.C. intends to forge ahead with an ambitious programme of productions that aim at a variety of themes coupled with an outstanding line-up of talent, introducing some promising newcomers.

Filipino Locale

Complete stories waiting to go into immediate production as soon as the present programme is completed include, "Heritage," based on the life-story of Jose Rizal, a famous Filipino patriot, then will follow the screen version of Russell-Birdwell's popular novel, "I Ring Doorbells," which Leon Fromkess will produce with Martin Mooney acting as associate.

A drama with a Canadian background is also ready for screening, called "Quebec." The picture is claimed to present a most original and thrilling story of the French-Latin quarter of Quebec.

Romantic Drama

Following their success with the production of "The Town Went Wild," one of the most successful of the current schedule, the Roth-Greene-Rouse combination are working on a new romantic drama, "King of Proxy Street."

Jack Grant, a newcomer to the P.R.C. producing staff, is to be responsible for two new films, one a drama of the railroads called "Transcontinental," and the other a light romance called "Two Tickets to Heaven."

Exhibitor's Prisoner Son Home

Last week-end, manager James Bowgen, of the West End, Birmingham, had a welcome surprise when his son, Sapper "Jack," walked into his office after an absence on service of four years.

Joining the R.E.s in 1940, Sapper Bowgen, who was in the employ of the Dunlop Rubber Co., Ltd., Birmingham, went overseas 12 months later.

Taken prisoner in Crete in the June, he was slightly wounded and sent to a camp near Berlin, but spent most of the intervening time in Stalag 4 F, near Dresden, from which he was released by an American unit on April 17 last, after being a prisoner of war for almost four years.

£6,550 from S.O.

Approximately £6,442 has been allocated by Notts C.C. Licensing Committee to charity as a result of Sunday opening from August, 1940, to December, 1944.

It is estimated that about £85[illegible] will be so available for the quarter ended March 31.

KINEMA SHARES QUIET IN VICTORY MARKETS

THE general uncertainty of stock markets due to the announcement of VE-Days was reflected in the kinema section, and prices were irregular, mainly owing to the lack of activity.

A.P.P.H. continued their steady rise, however, and reached 30s. 3d., a gain on the week of 6d. British Lion pref. rose a similar amount to 13s. 3d., while Cinema Television deferred recovered sharply to 11s., compared with 9s. 9d. a week earlier. Kinemas 5s. ordinary advanced 4½d. to 9s. on the report, while buyers were still picking up Madam Tussauds 1s. deferred, which rose a further 4½ to 3s. 4½d.

Moss Empires and General Theatres were unaffected by the reports about possible closer working arrangements. Stoll, after topping 18s., came back to 17s. 6d. on Mr. Littler's statement that only a preliminary talk with Mr. Rank had taken place.

Declines of 3d. were registered by A.B.P.C. at 22s. 3d.; British and Dominions at 22s. 6d.; Gaumont-British at 21s.; Odeon at 41s.; and P.C.T. 10 per cent. pref. at 35s. P.C.T. "A" pref. were 6d. lower at 30s. 6d., and P.C.T. Construction 7 per cent. pref. declined 4½d. to 27s.

MORTGAGES AND CHARGES

Southern Enterprises (1942), Ltd., Theatre proprietors, Brighton.—Further charge on the company's undertaking and property, present and future, including uncalled capital, dated April 4, 1945, to secure £1,000 (supplemental to £2,000 debentures dated January 15, 1945). Holders: W. H. Securities, Ltd.

Paramount Picture Theatres, Ltd., 34, Waterloo Road, Wolverhampton.—Mortgage on freehold and leasehold properties at Welshpool, Newtown, Dolgelly, and Llandrindod Wells, dated April 20, 1945, to secure £10,000 (ranking *pari passu* with £18,000 secured by first mortgage debenture dated June 14, 1938). Holder: Leonard D. Hicks, 21, Moorgate, E.C.2.

SATISFACTIONS

Otley Entertainments, Ltd., The Picture House, Kirkgate, Otley, Yorks.—Satisfaction in full on March 26, 1945, of mortgage dated May 27, 1930, and registered June 12, 1930, securing all moneys due to Midland Bank, Ltd.

Sheffield and District Cinematograph Theatres, Ltd., 3, Hartshead, Sheffield 1.—Satisfactions in full on March 16, 1945, of mortgage dated April 17, 1923, and registered April 26, 1923.

Swan Cinema, Ltd., 27, Dated Street, Liverpool 2.—Satisfaction in full on April 16, 1945, of mortgages registered December 10, 1920, and March 2, 1934.

Mayfair Circuit (Soham), Ltd., London, W.1.—Satisfaction in full on April 9, 1945, of £6,000 debenture and mortgage by way of further security, both dated March 15 and registered March 29, 1943.

J.P. and C.F., Ltd., Play producers, W.C.2.—Satisfaction on March 25 of £500 of series of £2,000 debentures registered August 24, 1944; of £500 of debentures of same series registered August 26, and in full of £1,000 debenture registered September 27, 1944.

Radiant Films, Ltd., Empire House, St. Martin's-le-Grand, E.C.1.—Satisfaction in full on December 11, 1938, of debentures authorised June 10, 1938, and registered June 16, 1938, securing £400. (Notice filed March 2, 1945.)

Celia Johnson and Trevor Howard in BRIEF ENCOUNTER, new Noel Coward film now in production by Cineguild

G.T.C.-MOSS-STOLL MERGER IS NOW THOUGHT UNLIKELY IN THE CITY

By the City Editor

THE City considers that no financial amalgamation is imminent between General Theatre Corporation, Moss Empires, and Stoll Theatres Corporation, as suggested by reports during the week.

In any case, it is stated that there is likely to be some lapse of time before there could be any announcements of such arrangements, even should they be contemplated, as J. A. Rank, as chairman of G.-B., which manages General Theatres, is shortly leaving for the States.

What is more likely, I am informed, is that there may be some reshuffle of the operating arrangements with the object of segregating kinema and variety entertainments. Prince Littler confirms that a tentative talk on these lines has already taken place.

Prince Littler has done so well for the Stoll group and Mr. Rank is always so quick to spot a winner that it is not at all surprising that Mr. Littler should be mentioned as a possible co-ordinator of the variety interests of the three groups, especially as the Moss group has recently suffered a severe blow with the death of George Black.

The position is already involved. Moss Empires (R. H. Gillespie, chairman) is already associated with General Theatres and the Gaumont-British group, which, in turn, acts as general managers for the properties owned and controlled by General Theatres.

Prince Littler is chairman and managing director of Stoll Theatres, and he also has widespread provincial interests in variety productions. Stoll shares were recently mentioned here as being one of the overlooked entertainment equities.

Higher A.B.P.C. Dividend?

A glance at the list of kinema shares for the past week shows that the public has not yet appreciated the fact that the shares are, in City parlance—ex-air raids. When this is thoroughly appreciated, I rather expect a resumption of buying.

One of the most promising shares among the big concerns is *Associated British Picture Corporation.*

It is well known that a number of interests in the Trade on both sides of the Atlantic would like to get control of this concern, and it is only B. of T. intervention which has prevented it.

Authorised and issued capital is £4,000,000, divided equally into first cumulative preference stocks of £1 units, and ordinary stock in 5s. units.

The next report will be published in September, and it would not surprise me if the dividend were raised from the 17½ per cent. paid for the past two years to 20 per cent. If that were to be the case the yield would be about 4½ per cent. at the current price of 22s. 3d.

New Private Companies

Atlantic Development Corporation, Ltd.—Registered April 26. Capital, £5,000 in 5,000 shares of £1 each. Manufacturers, manufactors' distributors or agents, kinematograph agents, etc. Solicitors: Norton Rose, Greenwell and Co., E.C.2. Registered office: Imperial House, 80-86, Regent Street, W.1.

George Picture House (Glasgow), Ltd.—Registered in Edinburgh April 4. Capital, £3,000 in £1 shares. Objects: To acquire "The George," St. George's Road, Glasgow, formerly known as The Crystal Palace The first directors are George Palmer, kinema proprietor, Main Street, Bellshill; Janet A. Palmer, kinema manageress, 26, Clowwood Road, Calderbank, Airdrie; John C. Young, solicitor, Paisley. Secretary: J. C Young.

Kinemas Ltd., Make £80,000 Paying 10%

NET profit before tax of Kinemas, Ltd., for 1944 amounted to £79,778, against £79,206. Taxation takes £20,296 (£19,527); general reserve, £17,433 £18,963); including £12,433 required to cover redemption of debenture stock, and £5,000 in respect of redemption of 6 per cent. registered note issue.

A final dividend of 5 per cent. brings up the year's payment to 10 per cent. again, leaving £3,953 to go forward compared with £1,904 brought in.

In connection with the registered note issue, the directors point out that although the balance of £32,150 was fully redeemed in 1943, only £7,150 was written off against the profits of that year, leaving £25,000 to be written off over the following five years. The consolidated profit and loss account, which includes subsidiary companies, showed a net profit before tax of £80,127, against £79,786.

Consolidated reserves are up from £40,453 to £57,886, and cash from £14,275 to £42,298.

The group's profits have risen steadily since 1940, and are now more than double those of that year. The increased industrialisation of South Africa planned by the Government should bring still more grist to this group's mills in the post-war period.

At 9s., the 5s. shares yield over £5 11s. per cent.

Victoria Palace is paying a 15 per cent. dividend for 1944, compared with 20 per cent. for the previous year. Net profit is £2,905, against £3,403, and the carry forward £6,337 (£6,432). Issued capital of the company is £40,000 in 3s. 4d. shares quoted at 9s. 4½d.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	70/3	—
Assoc.Brit.Pic.Corp.5/-Ord.	22/3	— -/3
" 6% Pref.	27/6	+ -/3
" 4½% Debs. ..	£106	—
A.P.P.H. Ord.	30/3	+ -/6
Brit. & Dom. Films (12/-)	22/6	— -/3
Brit. Lion 7½% Pref. 10/-	13/3	+ -/6
Capital Prov. News 5/-..	5/1½	—
Cine. Television Dfd. (6d.)	11/-	+1/3
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	21/-	— -/3
" "A" Ord. (5/-) ..	10/9	—
" 5½% 1st Pref. ..	23/4½	— -/1½
" 4½% Debs. ..	£104	— 10/-
General The. Prefd. (6/8)	12/6	—
" 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	9/-	+ -/4½
Mde. Tussaud 1/- Def. ..	3/4½	+ -/4½
" £1 Prefd. Ord. ..	22/9	—
Moss Empire £1 Ord. ..	42/-	—
" £1 Cum. Pref. ..	23/1½	—
Odeon 5/- Ord.	41/-	— -/3
" 6% Pref.	26/3	+ -/4½
" 5% Debs.	£104	—15/-
P.C.T. 10% Cum. Pref. ..	35/-	— -/3
" 7½% "A" Pref. ..	30/6	— -/6
" 7½% "B" Pref. ..	30/9	+ -/3
" Const. 7% Pref. ..	27/-	— -/4½
Scophony (5/-)	5/6	— -/1½
Sound City (Films) 6% Pref.	13/9	—
Stoll Th. Corp.	17/6	—
TwentiethCent.Ord.(5/-)	4/-	—
" 6% Pref. (10/-) ..	8/7½	—
Union Cinemas 1st Pref.	21/6	—
" 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

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LIVES . . . AND LOVE RULES!

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A UNIVERSAL PICTURE

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th ANDY DEVINE

Directed by
JOHN RAWLINS

Produced by
PAUL MALVERN

PROVINCIAL TRADE SHOWS

GLASGOW	New Savoy	Tues. May 15 at 10.45
MANCHESTER	Gaumont	Tues. May 15 at 10.45
LIVERPOOL	Scala	Wed. May 16 at 10.45
BIRMINGHAM	Scala	Fri. May 18 at 10.30
NOTTINGHAM	Scala	Tues. May 22 at 10.45
NEWCASTLE	Essoldo	Tues. May 22 at 10.45
LEEDS	Tower	Thurs. May 24 at 10.45
SHEFFIELD	Cinema House	Fri. May 25 at 10.45
CARDIFF	Empire	Fri. May 25 at 10.45

Released June 18

UNIVERSAL PICTURES

FILM DISTRIBUTORS LTD. - 127/133 Wardour Street

THE NEW TREND

By BEN of B.N.

WRITING in last Sunday's *Pictorial*, Norah Alexander said of the new trend in entertainment, "The emphasis is on music and murder. Right now on almost every sound stage there's either a musical at work, or someone being scientifically slaughtered in the interests of higher entertainment. . . . In case you're getting tired of old-style musicals, it's only fair to tell you that there's a new move to screen more music by old masters on 'Song to Remember' lines. . . . British studios are also getting around to musicals. . . . All in all, the outlook's pretty promising."

Norah should know that down at British National, at any rate, they've got beyond the preparatory stage with their music and their murders.

"Waltz Time," catering for the new demand in entertainment, is completed and so is "The Echo Murders," a new Sexton Blake subject that gives you a nice murder mystery to ponder over. "Query" now in production and "Anguish" in preparation are to be followed by the musicals "Laughing Lady" and "Lisbon Story." British National, of all the British companies, is likely therefore to be in a better position to supply this new type entertainment than any other company and more prepared for the change in public taste that inevitably comes with the switch over from war to peace.

It is not that Hans May! Hans will and has! Already some millions of radio listeners have heard his "You Will Return to Vienna," from "Waltz Time," and last week a few more millions listened to Tauber singing his "Break of Day" number from the same picture. By the time the picture is released Keith Prowse, who are publishing the music, are expecting a record sales and a record number of broadcasts. Already some are singing it, and very shortly everyone will be singing or whistling "You Will Return to Vienna," "The Heavenly Waltz," and other hits from this lavish new musical.

Paul Stein is quite convinced that "Waltz Time" will exceed the popularity of his previous all-time success "Blossom Time," and from the point of romance, spectacle, star appeal and melody, there seems no reason why it should not.

Months ago British National foresaw a dying off in the popularity of swing musicals and, in preparing its current programme, planned a series of melodious musicals, the first of which is "Waltz Time," and so pleased are they with the result of this subject that they are going right ahead with Anne Zeigler and Webster Booth in "Laughing Lady," a famous international star in "Lisbon Story," and a great singing star in yet another musical offering not yet named.

* * *

"Anguish" is now the title of the Derrick de Marney starring vehicle which Vernon Sewell will direct. Playing one of the feminine leads is little Joan Greenwood, who made such a hit in Derrick de Marney's Concanen production, "The Gentle Sex," in which she played "Half Pint." Now she is to play a ballet dancer, a rôle for which she is well suited, having studied ballet as a child. Espinosa has been persuaded to handle the ballet sequences for the production, which starts in June.

[ADVT.]

Anna Neagle, Rex Harrison and Robert Morley in a scene from the Herbert Wilcox production, I LIVE IN GROSVENOR SQUARE, Associated British, and distributed by Pathe. "I Live in Grosvenor Square" stars Anna Neagle, Rex Harrison, Dean Jagger and Robert Morley

NOTTS C.C. NOT TO BAN CHILDREN

"Difficult to Enforce"

Notts County Council last week discussed the question of juveniles attending kinemas during the showing of "A" films.

Alderman E. Francklin, chairman of the Standing Order Committees, drew attention to the fact that his committee has received representation from the Hucknall Women's Section of the Labour Party to the effect that when "A" films were shown no child under 14 should be admitted even when accompanied by an adult.

The committee had gone carefully into the matter, and whilst anxious to do everything possible to assist in removing the causes of juvenile delinquency they were of opinion that it would not be desirable to introduce such a regulation which would be difficult to enforce and the Council were recommended accordingly.

The existing rules enabled "A" films to be exhibited during the time a child under or appearing to be under 16 was in the kinema provided they were accompanied by a parent or *bona fide* adult guardian, and the committee proposed to remind kinema exhibitors of the importance of this regulation.

The council approved the committee's recommendations.

S.O. Contribution

The sum of £6,442 had been allocated under the Sunday Entertainments Act from August, 1940, to December, 1944, and it was estimated that £855 will be allocated from the first quarter of this year.

Transfers

It was also reported that the licence of the Palladium, Beeston, had been transferred from the late A. H. Shapeero to Cyril Shapeero, and that of the Palace, Mansfield, from Miss Jessie Morton to Cecil Bamkin, of Nottingham.

Will Defend Appeal

York Corporation Valuation Committee reports that an appeal has been lodged by the Tower Picture Theatre, Ltd., against the assessment of the premises. The Town Clerk was authorised to defend the appeal.

Staff Problem and Lincoln Police

Means Breaking the Regulations

Girls under 18 years of age, and many even under 16 years, are being employed as attendants in Lincoln kinemas contrary to the provisions of the Cinematograph Act, but the labour position is so serious that if the condition in the licence had been strictly enforced the proprietors would have had no alternative but to close because of the lack of attendants, it was revealed at a meeting of the Lincoln City Council last week.

The Chief Constable (C. H. Walters) stated that employment as attendant in kinemas was not considered by the Minister of Labour and National Service to be essential employment. Consequently it had been, and still was, impossible for exhibitors to obtain persons over 18 years of age for this work. They were subject to direction by the department.

The council agreed that the most that could be done was to ask the licensees to dispense with attendants under 16 years of age at the earliest possible moment.

No objection was raised to the employment of youths of 14 and upwards in the operating boxes of kinemas.

Blackpool S.O.

At Blackpool Town Council, on May 2, Col. W. Parkinson gave notice of a resolution on Sunday kinemas, but following a discussion with the Town Clerk he said he would find another opportunity of raising the matter.

The Town Clerk ruled that if his resolution was carried it would mean kinemas could not open on Sunday, "and no one wishes that to happen," he said.

Coun. J. Hill, M.M., said at some future meeting the matter referred to by Col. Parkinson should be considered.

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"That this branch of the C.E.A. holds the view that no persons in any industry are more entitled to celebrate VE-Day than those managers and staffs of the kinemas who have for nearly six years and through very trying circumstances played so great a part in keeping up public morale by regularly providing entertainment and recreation.

"It is, however, felt that the authorities would prefer that on the two general holidays, VE-Day and the day after, the kinemas in this area should be open to the public. The kinemas will, therefore, open on these days as usual, but the proprietors wish to place on record the splendid war time service of their managers and staffs, and do so by recommending that a two-day general kinema holiday be given to compensate them for working over the VE-Day holiday, and that all kinemas in the branch area should accordingly be closed for two days, *i.e.*, the Wednesday and Thursday of the week following that in which VE-Day falls. In the event of VE-Day being a Saturday or Sunday, then the two days to be the second Wednesday and Thursday thereafter."

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The death has occurred at Stoke on Trent of Mrs. L. A. V. Plumpton, wife of the managing director of the Broadway, the Alexandra and Royal kinemas. She leaves a son (Tony), who has been three years in the Middle East, and three daughters.

Mr. Plumpton wishes to thank the many friends who have sent messages of sympathy.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Dancing in Manhattan (Columbia) American.	60 min. (A)	Fred Brady. Jeff Donnell. Wm. Wright.	Novel and refreshing comedy crime melodrama with a "Cinderella" like motif. Teamwork both resourceful and natural and direction and staging good.	Good second for the majority of halls. Safe for youngsters.
Eadie Was a Lady (Columbia) American.	67 min. (A)	Ann Miller. William Wright. Joe Besser.	Dizzy musical comedy burlesque. Story somewhat sketchy, but Ann Miller in tip-top form. Tunes and staging good.	Acceptable light booking. Morally safe for juniors.
Earl Carroll Vanities (British Lion-Republic) American.	91 min. (U)	Dennis O'Keefe. Constance Moore Eve Arden.	Lavishly mounted romantic comedy musical, with a Ruritanian flavour and a Broadway theatreland atmosphere. Story adequate, cast talented, humour bright and numbers tuneful.	Capital light booking. Good for youngsters.
Incendiary Blonde (Paramount) American.	113 min. (A)	Betty Hutton. Arturo de Cordova. Barry Fitzgerald.	Magnificently mounted, finely acted and cleverly directed Technicolor period musical melodrama. Factual story holding. Betty Hutton's performance brilliant and detail faultless.	Excellent general booking. Nothing to harm youngsters.
Legal Larceny (Columbia) American.	56 min. (U)	Russell Hayden. Alma Carroll. Bob Wills.	Breezy outdoor musical comedy melodrama. Teamwork, story, staging and fights good.	Reliable western second. Just right for youngsters.
She's a Sweetheart (Columbia) American.	69 min. (U)	Jane Frazee. Larry Parks. Jane Darwell.	Sentimental comedy drama with songs, turning around a homely Servicemen's canteen. Cast good, story adequate and heart-throbs appealing.	Reliable tear-jerker for the family.
Silent Partner (British Lion-Republic) American.	54 min. (A)	William Henry. Beverly Lloyd. Grant Withers.	Pocket size murder mystery comedy melodrama. Story, cast, direction and staging adequate.	Reliable second for most halls. Safe for juveniles.
Song for Miss Julie, A (British Lion-Republic) American.	70 min. (U)	Shirley Ross. Jane Farrar. Barton Hepburn.	Satirical comedy drama of the theatre. Cast and staging good, but story a trifle too clever.	Ticklish booking. Nothing to harm juveniles.
†Sudan (G.F.D.-Universal) American.	74 min. (U)	Maria Montez. Jon Hall. Turhan Bey.	Spectacular Technicolor romantic musical extravaganza set in very early Egypt. Plot fabulous, but cast attractive, staging superb and thrills big.	Capital hokum for the masses and youngsters.

* A British Picture. † In Colour.

REVIEWS FOR SHOWMEN

Incendiary Blonde

Paramount. American (A). Photographed in Technicolor. Directed by George Marshall. Featuring Betty Hutton, Arturo de Cordova and Barry Fitzgerald. 10,184 *feet. Release not fixed.*

MAGNIFICENTLY mounted, finely acted and cleverly directed period musical extravaganza in Technicolor, recording the salient events, both grave and gay, in the crowded and tragically brief life of Texas Guinan, Broadway's famous night club hostess.

The factual story, handled with great gusto by Betty Hutton, who, incidentally, proves herself as good a straight actress as she is a singer, dancer and comedienne, and a handpicked supporting cast, contains every conceivable form of popular entertainment from the pre-Great War travelling Wild West show to cabaret and stark gangster melodrama. It is also an exciting and accurate history of show business during the speakeasy era.

It affords a spellbinding kaleidoscope, brilliantly illuminated by warm heart and human interests, which should prove an infallible title to universal box-office success. Excellent general booking, the dramatic comedy musical of the season.

Story.—Texas, high-spirited, resourceful, good-looking daughter of Irish-born Mike Guinan, an improvident family man, rides like a cowboy and tricks Romero Kilgannon, owner of a travelling Wild West show, into giving her a job. She is a huge success and falls in love with her boss. Romero returns her affection, but is married. He does not tell Texas, and she, thinking him cold, is caught on the rebound by Callahan, a shrewd publicity man. She makes her début on Broadway and soon has her name in lights. Callahan is proud of her success, but fails to keep pace with her financially, and, rather than be known as Texas's husband, walks out on her.

Meanwhile, Romero goes into film production. When Texas learns this she tears up her Broadway contract and goes to him. They make marketable films, but Mike, now one of Romero's salesmen, sells fraudulent stock. Romero takes the blame, but in keeping Mike's misdemeanours from Texas, blackens himself in her eyes. Texas returns to Broadway and becomes a prosperous night club owner. Following the death of his wife, Romero joins Texas and Mike sees that misunderstanding is cleared away.

Texas and Romero arrange to marry on New Year's Eve, but just before the ceremony gangsters try to muscle in on Texas's place. Romero shoots them dead, but is himself gravely wounded. Nevertheless, he is convicted and sent to prison. Texas, who had always been certain of her own early death, passes away before Romero is released.

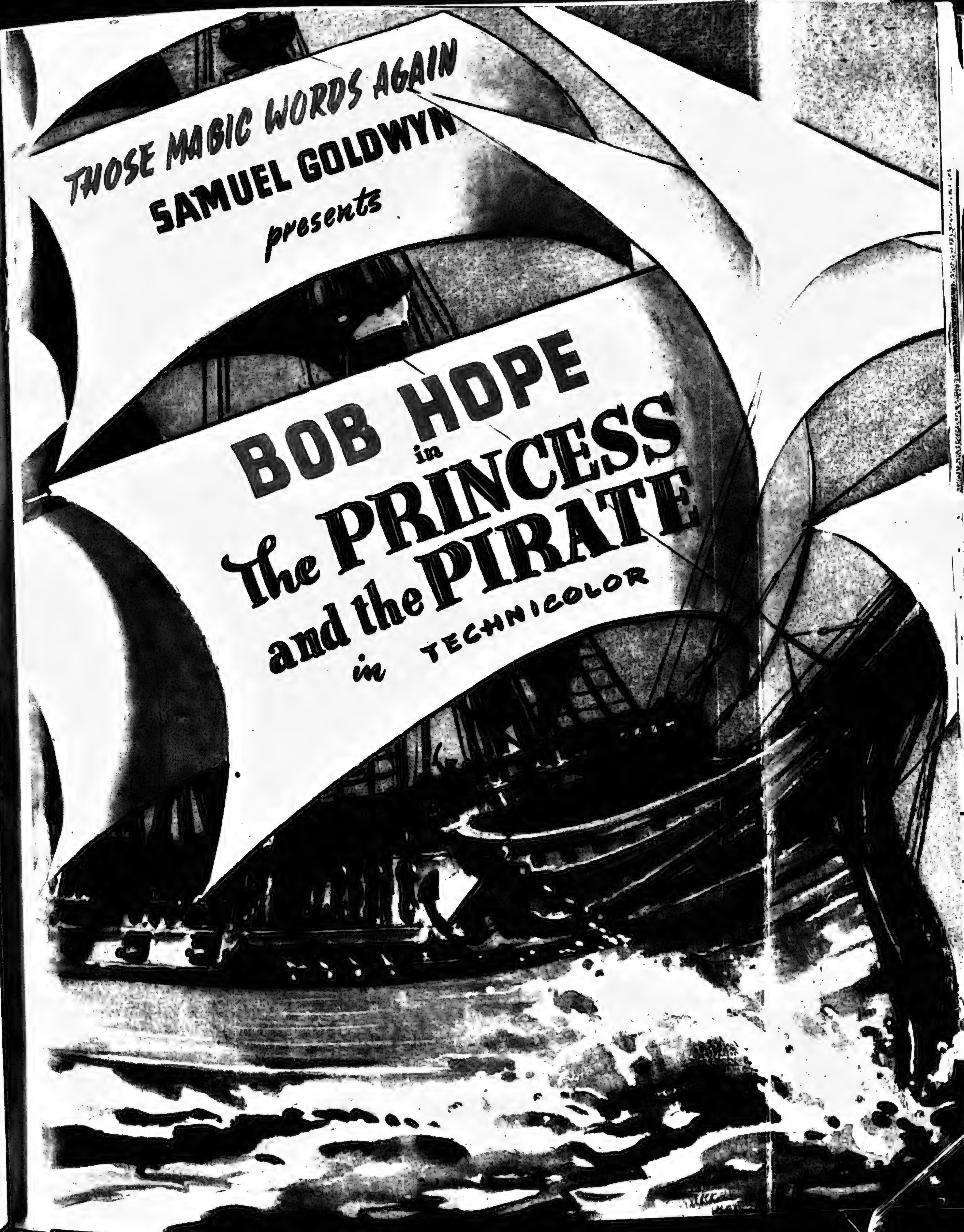
Acting.—Betty Hutton gives the performance of her career as Texas, the great Broadway "showman" and coiner of that slick and pregnant word "sucker." The part calls for singing, dancing, emotional acting and hard riding, and she meets all demands with charm, skill and dexterity. Barry Fitzgerald is next best as the improvident Mike; he is entitled to another Academy Award, but Arturo de Cordova and Bill Goodwin are not far behind as Romero and Callahan. Ruggles, Albert Dekker and Mary Phil deserve mention.

Production.—The story opens with funeral and then flashes back. The events are Texas's winning of 50 dol riding a man-killing bronco, her start Romero's travelling Wild West sho début on Broadway and her incursi films, then in their infancy, her second with Romero, her starting of her own famous night club, her and Romero's ciliation and brutal culminating illus of ruthless gang warfare. These excit tender moments are spread over a extending from 1909 to the seamy Pro days, deftly interlaced with colourful, priate and nostalgically refreshing det given flawless historic background.

The spectacular romantic jig-saw, w Had to be You" as its caressing s tune, is a superbly balanced "one show of compelling general appeal. thrill and charm both men and w Indeed, the screen has seldom, if eve sented biography—or is it obituary such sure showmanship. Tremendo office from start to finish: it will surv unhappy ending all right.

Points of Appeal.—Crowded, huma thrilling real-life story, great performa Betty Hutton, first-class support, romantic angle, strong dramatic twistless and interesting detail, tuneful nu gorgeous ensembles, strong feminine Technicolor, great title and box-office st cast.

Continued on page 33


THOSE MAGIC WORDS AGAIN
SAMUEL GOLDWYN
presents
BOB HOPE
in
The PRINCESS
and the PIRATE
in TECHNICOLOR

AND NOW . . . . . .

OLDWYN

BOB HOPE

"The PRINCESS and the PIRATE"

In Tech

with

RGINIA MAYO

and

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LTER BRENNAN

CTOR McLAGLEN

Directed by DAVID BUTLER

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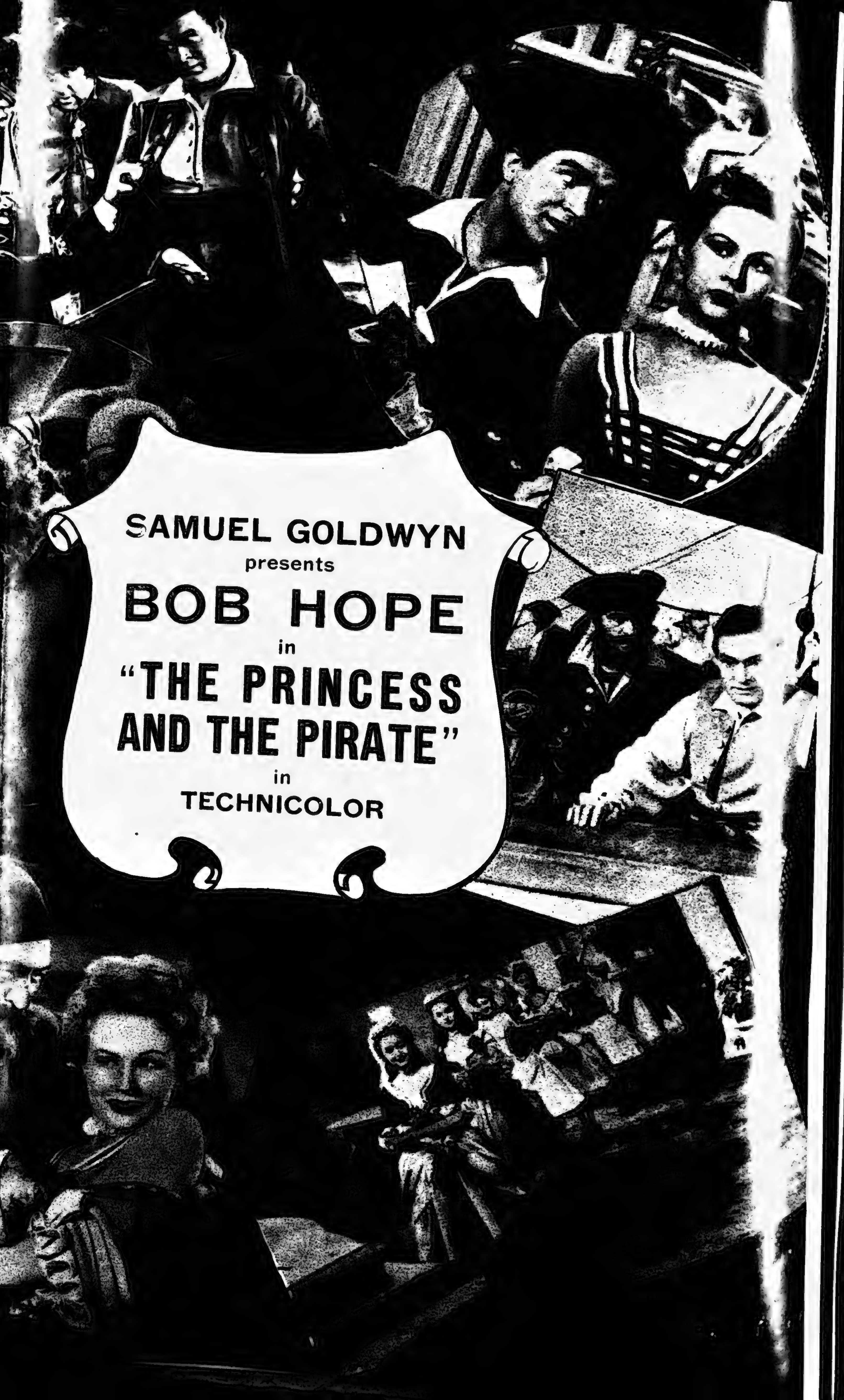
SAMUEL GOLDWYN
presents
BOB HOPE
in
"THE PRINCESS AND THE PIRATE"
in
TECHNICOLOR

D ncing in M

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Song for Mi

Story

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FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period February 13, 1945, to March 15, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
FEBRUARY 13.				
The Second Freedom	M-G-M	Verity Films	1,579	Br./R. 7998
Country Town	,,	,,	1,430	Br./R. 7999
Blue Print	,,	British Foundation Pictures.	1,395	Br./R. 8000
Cambridge	,,	Everyman Films	2,164	Br./R. 8001
Dogs on Parade	,,	Associated Independent Producers.	1,553	Br./R. 8002
There'll Always be an England.	,,	Peer Film	1,764	Br./R. 8003
FEBRUARY 16.				
Student Nurse	20th Century-Fox.	G.B. Screen Services.	3,045	Br./E. 8017
Jungle Rhapsody	Exclusive Films	Elder Dalrymple Productions.	3,426	Br./E. 8023
FEBRUARY 19.				
New Pathe Pictorial Nos. 14/26 (series)—				
New Pathe Pictorial No. 22.	Pathe	Pathe	957	Br./R. 8024
New Pathe Pictorial No. 23.	,,	,,	841	Br./R. 8025
FEBRUARY 23.				
Pacific Thrust	N.S.S. Productions.	Verity Films	1,350	Br./E. 8027
FEBRUARY 27.				
The Man from Morocco	Pathe	Associated British.	10,431	Br./Tr. 8035
MARCH 3.				
Wales	M-G-M	Strand Films	922	Br./R. 8041
MARCH 5.				
The Ten Year Plan	G.F.D.	G.-B. Instructional.	1,531	Br./R. 8047
New Pathe Pictorial Nos. 14/26 (series)—				
New Pathe Pictorial No. 24	Pathe	Pathe	863	Br./R. 8054
MARCH 6.				
It's Spring Again	Paramount	Paul Barralet Productions.	1,540	Br./R. 8058
MARCH 12.				
Winter on the Farm	Film Traders	Verity Films	1,347	Br./R. 8061
Spring on the Farm	,,	,,	1,330	Br./R. 8062
MARCH 15.				
New Pathe Pictorial Nos. 14/26 (series):—				
New Pathe Pictorial No.25.	Pathe	Pathe	971	Br./R. 8071
New Pathe Pictorial No. 26.	,,	,,	970	Br./R. 8072

FOREIGN

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
FEBRUARY 13.				
Music for Millions	M-G-M	M-G-M	10,551	F. 8004
Big Heel-Watha	,,	,,	701	F. 8005
A Lady Fights Back	,,	,,	915	F. 8006
Safety Sleuth	,,	,,	846	F. 8007
FEBRUARY 15.				
Can't Help Singing	G.F.D.	Universal	8,119	F. 8008
National Barn Dance	Paramount	Paramount International Films.	6,880	F. 8009
Strange Affair	Columbia	Columbia International Corp.	7,063	F. 8010
Carolina Blues	,,	,,	7,345	F. 8011
Behind Closed Doors	,,	,,	5,537	F. 8012
Power of Justice	,,	,,	5,184	F. 8013
Mutt'n Bones	,,	,,	657	F. 8014
Gold is Where You Lose It.	,,	,,	1,495	F. 8015
Film Vodvil No. 6	,,	,,	968	F. 8016
FEBRUARY 16.				
Guest in the House	United Artists	Hunt Stromberg Productions.	10,880	F. 8018
3 is a Family	,,	Master Productions	7,338	F. 8019
Dangerous Journey	,,	United Artists Productions.	6,445	F. 8020
The Princess and the Pirate.	RKO-Radio	Samuel Goldwyn Productions.	8,458	F. 8021
First Aiders	,,	Walt Disney Productions.	682	F. 8022
FEBRUARY 21.				
The Keys of the Kingdom.	20th Century-Fox	20th Century-Fox	12,303	F. 8026
FEBRUARY 26.				
None but the Lonely Heart.	RKO-Radio	RKO-Radio	10,190	F. 80
Youth Runs Wild	,,	,,	6,002	F. 80
Springtime for Pluto	,,	Walt Disney Productions.	654	F. 80
FEBRUARY 27.				
My Buddy	British Lion	Republic Productions.	6,268	F. 80
Man from Music Mountain.	,,	,,	6,390	F. 80
Flame of Barbary Coast	,,	,,	8,208	P. 80
Faces in the Fog	,,	,,	6,447	F. 80
FEBRUARY 28.				
The Big Bonanza	British Lion	Republic Productions.	6,216	F. 80
MARCH 2.				
Adventures of the Flying Cadets (serial)—				
Episode 1—The Black Hangman Strikes.	G.F.D.	Universal	1,409	F. 80
Episode 2—Menaced by Murderers.	,,	,,	1,360	F. 80
Episode 3—Into the Flames.	,,	,	1,579	F. 80
The Singing Sheriff		,,	5,631	F. 80
MARCH 5.				
Episode 4—Doorway of Death.	G.F.D.	Universal	1,530	F. 80
Episode 5—Crashed in a Crater.	,,	,,	1,362	F. 80
Episode 6—Rendezvous with Doom.	,,	,,	1,583	F. 80
Episode 7—Gestapo Execution.	,,	,,	1,509	F. 80
Episode 8—Master of Treachery.	,,	,,	1,489	F. 80
Episode 9—Wings of Destruction.	,,	,,	1,363	F. 80
Girl Rush	RKO-Radio	RKO-Radio	5,835	F. 80
The Falcon in Hollywood.	,,	,,	6,067	F. 80
Tall in the Saddle	,,	,,	7,832	F. 80
Belle of the Yukon	,,	International Productions.	7,586	F. 80
Donald's Day Off	,,	Walt Disney Productions.	683	F. 80
MARCH 6.				
Hangover Square	20th Century-Fox	20th Century-Fox	6,945	F. 80
Between Two Women	M-G-M	M-G-M	7,197	F. 80
This Man's Navy	,,	,,	8,983	F. 80
Dangerous Passage	Paramount	Paramount International Films.	5,569	F. 80
MARCH 12.				
The Lone Troubadour	Equity British	Spectrum Picture Corp.	5,250	F. 80
MARCH 13.				
The Unseen	Paramount	Paramount International.	7,326	F. 80
Gentle Annie	M-G-M	M-G-M	7,166	F. 80
National Velvet	,,	,,	11,088	F. 80
Dark Shadows	,,	,,	1,037	F. 80
On the Mellow Side	G.F.D.	Universal	1,347	F. 80
One Man Newspaper	,,	,,	814	F. 80
Dogs for Show	,,	,,	803	F. 80
MARCH 15.				
See My Lawyer	G.F.D.	Universal	6,249	F. 80
The Invisible Message	Equity British	Beacon Productions	5,250	F. 80
Island X.	Ealing Distribution.	Information Office, Royal Norwegian Govt.	1,566	F. 80

ALTERATIONS OF LENGTH.

Title of Film.	Registered No.	Date of Registration.	Original length (feet).	Amended length (feet).
Dangerous Journey	F. 8020	February 16, 1945	6,445	5,207
Derriere La Facade	F. 6015	January 6, 1943	7,000	6,817

The registered length of the film "Wilson" (F. 7789), registered on November 2 1944, has been further amended to 11,387 feet.

The registered length of the film "Between Two Women" (F. 8056), registered on March 6, 1945, has been amended to 6,793 feet.

The registered length of the film "Mad Youth" (F. 7884), registered on December 28, 1944, has been amended to 4,690 feet.

The registered length of the film "Bob's Your Uncle" (Br./R. 4770), notification of which appeared in the *Board of Trade Journal* of December 13, 1941, has been amended to 6,176 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

REVIEWS—continued from page 33

Sudan

General F.D.-Universal. American (A). Photographed in Technicolor. Directed by Jack Rawlins. Featuring Maria Montez, Jon Hall and Turhan Bey. 6,788 *feet. Release June* 18, 1945.

SPECTACULAR Technicolor romantic musical extravaganza or rather horse opera in fancy dress, depicting dark and daring deeds committed during a period in Egyptian history not recorded in standard textbooks. The plot is fabulous pantomime, and the odd alternation of foreign and American accents is, to say the least, unhelpful to the illusion.

The action is fast, however, the thrills are expertly timed, the song numbers are tuneful, the ravishing heroine dresses with thrilling economy and the death to the villain climax is in the best thick-ear tradition. The exciting serial-like qualities and the Technicolor production guarantee it mass industrial and schoolboy approbation. Incidentally, it comes from the same box-office stable as "White Captive," "Cobra Woman," "Ali Baba" and "Arabian Nights." Capital hokum for the majority of audiences, and, in spite of its "A" certificate, for youngsters.

Story.—Naila, ravishing princess of ancient Egypt, determines to avenge the killing of her father. Horadef, the Royal Chamberlain, is the culprit, but he sees that the blame is attached to Herua, dashing leader of freed slaves. Naila is captured by hostile forces, but Merab and Nebka, two wandering vagabonds, help her to escape. She is taken to the slaves' headquarters and she and Herua fall in love.

Later, Naila returns to her kingdom in the rôle of spy. Herua arranges to meet her with his forces, but he is recognised by Horadef and thrown into prison. Merab unsuccessful visitor for Naila's hand, nobly changes places with Herua. Horadef is then despatched in bloody battle, Merab and Nebka go on their way, and Naila and Herua are all set to become the Darby and Joan of the Nile.

Acting.—Maria Montez is an athletic, as well as attractive, Naila. She spends much of her time in the saddle—her mount is a massive gold stallion—and she is up to rodeo standards. Turhan Bey is appropriately cast as Herua, Jon Hall is a physically impressive Merab, George Zucco, one of the best villains on the screen, has a real day out as Horadef, and Andy Devine supplies welcome, if somewhat anachronistic, comedy relief as Nebka.

Production.—The story, lightly tinctured with "leftish" propaganda, is all the Arabian Nights tales in one and then some. True, many of the scenes of slaughter and torture are slightly on the grisly side, but happily a bevy of delicious dancing girls are always on hand to furnish essential and exciting contrast. Incidentally, its spectacular avalanche grand finale, depicting the total eclipse of the villain and his murderous hordes, alone represents grand money's worth. Big title and star values and Technicolor top the brimming basinful of box-office hokum.

Points of Appeal.—Crowded and exuberant plot, vigorous and versatile characterisation, glamour girls, song, spectacle, Technicolor and box-office title and stars.

She's a Sweetheart

Columbia. American (U). Directed by Del Lord. Featuring Jane Frazee, Larry Parks and Jane Darwell. 6,269 *feet. Release not fixed.*

SENTIMENTAL comedy drama, with songs, describing the good work of a big-hearted, motherly type of woman who turns her modest home into a canteen and marriage bureau for lonely soldiers.

The sketchy tale is slightly on the sticky side, but the more conventional romantic ups-and-downs of a glamorous cabaret singer and a susceptible G.I. help considerably to offset the mawkish make-up of its many supplementary love interests. It will appeal to women all right, if not to men. Reliable tear-jerker for the family.

Story.—Mom, a plump, good-hearted woman in the middle sixties, turns her modest home into a canteen for Servicemen and attempts to solve their problems. Rocky, an orphan, is her favourite, but she does not approve of his interest in Maxine, a singer. She thinks that Maxine is solely out for personal publicity. So does Pete, Rocky's buddy, and the two cause a rift. However, both turn out to be wrong, and when Rocky goes overseas Maxine devotes nearly all her time to Service work. Shortly after Rocky is reported missing a big benefit show is organised at the canteen. Mom is officially honoured, Maxine is a huge success, and Rocky, true to the storybook, turns up in time to congratulate her and clear away misunderstanding.

Acting.—Jane Frazee sings well and makes the most of her figure, as Maxine, Larry Parks is a likeable Rocky, and Jane Darwell turns on the tears at will and leaves nothing to chance, as Mom.

Production.—The main story and the song numbers are quite good, but the syrupy incidental love affairs of wounded G.I.s and sailors, culminating with a religious song scena, are a trifle hard to bear. All the same, the picture is sincere and carries no little feminine appeal. It will make its mark in industrial and family circles.

Points of Appeal.—Human tale, natural acting, popular musical relief, topicality, strong feminine angle and convenient footage.

Silent Partner

British Lion (Republic). American (A). Directed by George Blair. Featuring William Henry, Beverly Loyd and Grant Withers. 4,890 *feet. Release not fixed.*

POCKET size murder mystery comedy melodrama, illustrating a young reporter's hectic duel with a particularly tricky big boss of crime. The plot is somewhat involved, but the majority of the characters interest and amuse, the action is speedy and the climax is both a thrill and a surprise. Staging adequate. Handy footage increases its marketability. Reliable "thick ear" for popular and industrial halls.

Story.—Jeffrey Swales, a columnist, solves many murders and robberies which have baffled the police because of his friendship with Blackie Barton, double-crossing member of the underworld. Blackie is mysteriously bumped off in Swales's apartment just as he is about to name the leader of a sinister crime ring, and Swales finds himself a wanted man. Mary Price, a pretty private investigator, and "The Drunk," her co-worker, become involved in the happenings and shadow Swales when he hastily sets out to clear himself. Their presence is, at first, misinterpreted by Swales, but in the end they help him unmask the real culprit. The elusive killer turns out to be Bob Ross, Swales's editor.

Acting.—William Henry is a likeable, if not particularly virile or subtle, Swales, Beverly Loyd is an attractive Mary, Ray Walker amuses as "The Drunk," and Grant Withers disarming as Ross.

Production.—The story, which by the way, is told with a sense of humour, gets around, and its wide variety of backgrounds gives a slightly new slant to conventional comedy and crime situations. The surprise climax, preceded by a rousing fight, is another example of its unobtrusive showmanship. In all, a solid supporting proposition, especially for suburban and provincial halls.

Points of Appeal.—Compact story and footage, adequate cast, laughs, thrills and title.

"FAREWELL MY LOVELY" HELD OVER

"Farewell My Lovely" continues to attract large crowds to the Ritz, Leicester Square, and will remain there for a fourth week.

Featuring Dick Powell in a tough rôle, the new film is expected to rank as one of the biggest RKO-Radio successes of the current season. Numbers of bookings are being taken on the film—similar in number to those on "The Woman in the Window." Claire Trevor and Anne Shirley support Powell in "Farewell My Lovely," which is to be generally released shortly.

Wallasey Watch Committee has refused to grant an application by kinema licensees that kinemas should be allowed to remin open until 11 p.m. on weekdays, and decided that the hours of S.O. be from 5 to 10 p.m.

The licence of the Tivoli, New Brighton, has been transferred from Arthur King to Horace Frank Bishop.

The 6d. admission fee for the Gaumont-British Junior Club at Birkenhead has been approved by the Watch Committee.

Buckland Smith for Belle Vue

AFTER seven years as publicity and assistant manager of the New Manchester Hippodrome, D. Buckland-Smith has taken up the post of Press and publicity manager of Belle Vue, Manchester.

"Buckland," as he is known throughout the Trade, has many connections with the kinema Trade. He arranged all the publicity preceding the opening of many kinemas in the North of England, including the Tatler News Theatre, Manchester, where he submitted a drawing of a winged horse which was to become the well-known crest of Times Theatres, Ltd.

He also handled the preliminary publicity announcements prior to the opening of the Apollo and Capitol, Manchester, both now A.B.C. showplaces.

At the New Manchester Hippodrome the new assistant-manager will be Henry Bloomfield, who, prior to his new position, has held managership posts at several A.B.C. kinemas, including the Ritz, Richmond, and the Central, Reading.

Yvonne de Carlo, new Universal star of SALOME, WHERE SHE DANCED, forthcoming G.F.D. presentation

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KINEMAS FOR CHILDREN

Manchester Discussion

At a Brains Trust held under the auspices of the Class Teachers' Association, at Manchester, on Thursday last, Lady Shena Simon, a former Lady Mayoress, declared that children's kinemas were one of the best reforms we could have. When she visited Moscow in 1936, she was impressed by the beautiful kinemas provided for children under 16. They were not admitted to adult kinemas.

P. M. Oliver (barrister) and Professor Oliver approved the suggestion for children's kinemas, but did not approve the exclusion from adult kinemas. Children's kinemas should be made so attractive that they would not want to go to commercial kinemas.

Other speakers commented adversely on the poor quality films often shown at children's matinees. Sometimes they were too poor in taste to be shown to adults. Children's films should not be confined to travesties of fairy stories, like Snow White.

Meet You with mill
more at Warners'

HOLLYWOO
CANTEE

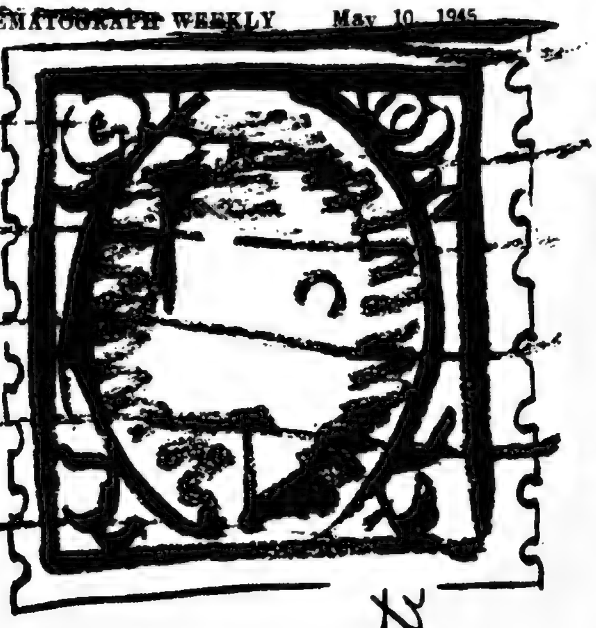
Andrews Sisters Jack Benny Joe E Bro
Eddie Cantor Kitty Carlisle Jack
Joan Crawford Helmut Dantine Bette Da
Victor Francen John Garfield Sydney
Alan Hale Paul Henreid
Robert Hutton Joan

Jimmy Dorsey and Band · Carmen Cavallaro & Orch. · Golden

Produced by ALEX GOTTLIEB. **Original Screen Play by Delmer Daves.** **Musical Numbers Created and Di**

ons:

WARNER THEATRE
7 P.M.
17 MAY
1945



Mr. Exhibitor
U.K.

man

k Carson Dane Clark

avis Faye Emerson

ey Greenstreet

n Leslie Peter Lorre

Irene Manning Joan McCracken Ida Lupino

Dolores Moran Dennis Morgan

Joyce Reynolds Eleanor Parker

Zachary Scott Roy Rogers and Trigger

S. Z. ("Cuddles") Sakall

Alexis Smith Barbara Stanwyck

Joseph Szigeti

Donald Woods Jane Wyman

den Gate Quartet · Rosario and Antonio · Sons of the Pioneers

d Dir d by LEROY PRINZ. Directed by DELMER DAVES. JACK L. WARNER, Executive Producer.

SEVEN IN PRODUCTION AT BURBANK

WARNER BROS.' IMPORTANT LINE-UP

SEVEN new major productions began production at Warner Bros.' Burbank Studios this month, and six more, headed by the Cole Porter musical-biography, "Night and Day," were put into preparation for early shooting, says the latest cable advices to Max Milder.

These twelve pictures follow the excellent production list for the first two months of 1945, when eight pictures finished at Burbank. They are :

"Hotel Berlin," now generally released.

"The Big Sleep," starring Humphrey Bogart and Louren Bacall with John Ridgely, Martha Vickers, Dorothy Malone, Patricia Clark, produced and directed by Howard Hawks.

"San Antonio," the newest Errol Flynn, a Technicolor story of pioneering days in Texas. Directed by David Butler.

"Nobody Lives Forever," a post-Caponi gangster story from Chicago by W. R. Burnett, author of "Little Ceasar," starring John Garfield, Geraldine Fitzgerald, Walter Brennan, and Faye Emerson. Directed by Jean Negulesco.

"Pillow To Post," the stage comedy success transferred to the screen for Ida Lupino, Sydney Greenstreet, William Prince, and Stuart Irwin. Directed by Vincent Sherman.

"God is My Co-Pilot," the adventures of Colonel Lee-Scott in flying supplies over the "hump" into China, starring Dennis Morgan as Col. Lee-Scott, with Raymond Massey, Dane Clark, Alan Hale and Andrea King. Directed by Robert Florey.

"Of Human Bondage," Eleanor Parker, Paul Henried, Alexis Smith, Edmund Gwenn, Martin Lamont, Patric Knowles, Janis Paige, Isobel Elsom and Henry Stephenson. Directed by London-born Edmund Goulding.

"The Corn is Green," the Welsh story, partly autobiographical, by Emlyn Williams, which was a stage success here and in New York, has been filmed with Bette Davis in the star rôle. Direction is by Irving Rapper.

Bette Davis Starts

Latest of the new pictures to start production a few days ago was the new Bette Davis, "Stolen Life." Directed by Curtis Bernhardt, one of the most promising Warner directors. The cast includes Walter Brennan and Charles Ruggles.

Zachary Scott to Star

Faye Emerson and Zachary Scott, who appeared together in "The Mask of Dimitrios," are cast in the leading parts in a new crime-thriller, "Danger Signal," with Angela Greene (R.A.F. pin-up girl choice from Italy).

Joan Leslie and Robert Hutton are starred in the new story of youth, "Too Young to Know."

Joe Stantley begins the first of a series of Warner contract directing assignments with "Shadow of a Woman," with a cast headed by Andrea King, Helmut Dantine.

Three Top-Liners

Three top-line starring pictures are already well into production. They are the first Joan Crawford contract picture, "Mildred Pierce," from the best-selling novel, both here and in America, by James M. Cain. Academy Award winner, Michael Curtiz, has been assigned to direct.

John Garfield, Eleanor Parker, Dane Clark and Rosemary DeCamp are cast in "This Love of Ours."

"Three Strangers" stars Geraldine Fitzgerald, Sydney Grenstreet and Peter Lorre, with Peter Witney, Arthur Shields, Doris Lloyd, and is directed by Jean Negulesco.

In Preparation

Immediately in preparation and scheduled to begin production any day now is "Night and Day," the story of Cole Porter and his music, with Cary Grant in the star part. Monty Wooley, life-long friend of the composer, plays a real-life part as his mentor. Micheal Curtiz will direct.

Also scheduled for immediate production is "Janie Gets Married," the sequel to Joyce Reynolds' first starrer, "Janie." David Butler will direct. Dennis Morgan, Jane Wyman and Jack Carson will begin the Technicolor, "When Old New York Was Young," when they are clear of their present schedule.

Also ready for the cameras is the new Barbara Stanwyck-Paul Henried subject, "The Two Mrs. Carrolls," revived recently in London as a play. LeRoy Prinz has started rehearsals of the musical numbers for "Time, Place and the Girl," a Technicolor special, in which Carmen Cavallaro and his orchestra will appear.

In the Cutting Rooms

Films in the cutting rooms or already completed include :

The story of the Brontes, "Devotion," with Olivia De Haviland, Ida Lupino, Nancy Coleman, Paul Henried, Sydney Greenstreet, Dame May Whitty and Victor Francen; "Saratoga Trunk," starring Gary Cooper and Ingrid Bergman; "Rhapsody in Blue," with Robert Alda, Alexis Smith, Joan Leslie, Charles Coburn, Julie Bishop, the story of George Gershwin and his music; "The Animal Kingdom," starring Ann Sheridan, Dennis Morgan Alexis Smith, Jack Carson, and Jane Wyman.

"The Horn Blows at Midnight," with Jack Benny, Alexis Smith and Dolores Moran; "Cinderella Jones," with Joan Leslie, Robert Alda, Julie Bishop, William Prince, S. Z Sakall, and Edward Everett Horton; "Escape in the Desert," the new title for "Men Without Destiny," a modern version of "The Petrified Forest," with Jean Sullivan, Philip Dorn, Irene Manning, Helmut Dantine, and Alan Hale; "Christmas in Connecticut," the latest Barbara Stanwyck starrer; and "Roughly Speaking," starring Rosalind Russell in the first picture under her Warner contract, with Jack Carson, Robert Hutton and Jean Sullivan.

Leslie Arliss directing the Gainsborough production, THE WICKED LADY, now being made at Shepherds Bush

International's Latest Schedule

New Deal with RKO-Radio

RKO-RADIO will release four features now being prepared for early production by International Pictures, following a recently concluded agreement.

The first will be "Along Came Jones," which co-stars Gary Cooper and Loretta Young, with William Demarest, Dan Duryea, Don Costello and Russell Simpson in supporting rôles. "Along Came Jones" is now in the final stages of editing and will be Trade shown in this country shortly. It was directed by Stuart Heisler from a screenplay by Nunnally Johnson.

Orsen Welles' New Role

"To-morrow is Forever" is scheduled to star production next month. It brings together three of Hollywood's leading players—Claudette Colbert, Orsen Welles and George Brent.

David Lewis is the producer and Irving Pichel has been assigned to direct.

The third International Picture stars Sonja Henie. It is "Countess of Monte Cristo," and will be made in Technicolor. George Beck and Frank Tarloff wrote the screen play. Walter Thompson is the associate producer, and the director will be announced shortly.

"Ashenden, British Agent," will be based on the best-selling book by Somerset Maugham, who can claim to have written many of the box-office successes in screen history.

International are assembling a good cast for this subject, which will be produced on a lavish scale.

Former International Successes

The new RKO Radio-International Pictures deal comes at a time when RKO-Radio is enjoying success with the initial International programme.

"Casanova Brown," the Gary Cooper and Teresa Wright vehicle, proved very popular at the British box-office.

Another International picture, "The Woman in the Window," is reported to be a great success in this country.

The current International picture, "Belle of the Yukon" (Technicolor), with Dinah Shore, Gipsy Rose Lee, Randolph Scott and Bob Burns co-starred, has finished its British run at the Tivoli, Strand, where it is proved a popular attraction.

On his recent trip to Britain, Phil Reisman, Vice-President of RKO, in charge of foreign distribution, stated that "It's a Pleasure," with Sonja Henie, was screened in America, and was greeted as one of the best Sonja Henie of recent years. "It's a Pleasure" will arrive in Britain in the near future, when immediate plans will be made for early trade presentation.

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"WAVES"

Generally Released

Paramount's Bing Crosby-Betty Hutton-Sonny Tufts musical, "Here Come the WAVES," is generally released this week (May 7), following its tremendously successful run at the Carlton where it was screened to capacity houses.

This was the last film to be directed by Mark Sandrich, who died a few weeks ago.

"Here Come the WAVES" is a big-scale musical comedy with a nautical background, and it is the first picture in which Bing Crosby has been seen since his portrayal of the young priest in "Going My Way," for which he won the 1944 Academy Award.

Betty Hutton has a dual rôle in "WAVES," appearing as twin sisters and Sonny Tufts is Bing's sailor pal in the story.

The Regal Cinema, Mossend, Lanarkshire, with seating capacity of 800, has been destroyed by fire.

Fox's Record Number of Colour Films

MANY high-cost specials, lavish musical numbers and colour films are on the new 20th-Century-Fox schedule. Top of the list is Billy Rose's "Diamond Horseshoe," which Fox claim to be their greatest musical production. Betty Grable has been given a great opportunity to display her singing and dancing talents. She is even more glamorous and acts against beautiful scenery.

Wiliam Pearlberg produced "Diamond Horseshoe," and is also responsible for "Where Do We Go From Here," another Technicolor musical.

Another Technicolor film, a drama with music, "Nob Hill," is being directed by Henry Hathaway for producer Andre Daven, whilst "Colonel Effingham's Raid" and "Circumstantial Evidence" are ready for editing.

"The Dolly Sisters" and "State Fair," two further musicals in Technicolor, are being shot, as well as the film about the noted air ace, Capt. Eddie Rickenbacker, which will be called "Captain Eddie."

PAGE OF LETTERS:—

How to Use Films to Win Back Export Trade —Foreign Versions Help

SUB-STANDARD PRINTS MAKE CIRCULATION EASIER

BRITAIN'S export trade has shrunk to less than one-third of its pre-war volume. Everyone agrees that as soon as peace is won this tate of affairs—unavoidable till now—must be rectified as quickly as possible.

But winning back the export markets will be no easy matter. So aving studied the impact and success of wartime propaganda films, manufacturers all over the country re calling on the services of film ompanies to produce special propaganda films for their own industries.

These propaganda films can erve many purposes. Apart rom their important value as "contact getters," they can take foreign uyers, probably thousands of miles away, on a personally conducted tour of a manufacturer's works. They can show the merits f his products, his methods, his chievements. They can reveal is size, scope, background, war ecord, research activities.

They can give evidence of his ntegrity and prestige.

Learned Society

When produced as technical ilms, they can serve the same urpose as having an executive of is company read a paper before learned society.

They can give instructions in he correct use, or erection or maintenance of his product, and o on.

Such films are usually photographed on standard 35-mm. film, nd then reduced to 16 mm. before eing sent overseas. This is done ecause 16 mm. film needs far less ulky projection equipment than 5 mm. It is usually photographed on standard 35 mm. film ecause results are better; because 35 mm. copies will probably be wanted by manufacturers for showing in kinemas and elsewhere where equipment is standard size; and ecause it is easy to reduce the ize of film but difficult successfully to enlarge it.

Hire Equipment

Manufacturers need not, however, possess their own 16-mm. projection equipment for showing heir films overseas. The general vailability throughout the world f equipment for hire will provide wonderful facilities after the war or the private and public exhibition of export propaganda films. t will also make possible for such ilms a great variety of uses which were only beginning to be possible t the war's outbreak.

A very important and, perhaps, surprising point about export ropaganda films is that foreign language versions can be made for n extra cost that is relatively mall.

These versions can always equal he original in quality because uplicate negatives are usually made to enable the films to be re-edited to suit the peculiarities of ifferent markets.

JOHN M. WARD, Secretary,
Film Producers' Guild, Ltd.

CHILDREN'S KINEMA CLUBS

REGARDING your article on "Building To-morrow's Citizens in To-day's Kinema Clubs." As a matter of interest, I would mention that I was running children's clubs in various parts of Birmingham and under various titles from 1929, and was the instigator of the Odeon Children's Clubs, having formed the first club at the Odeon Theatre, Blackheath, Birmingham, in October, 1934. The title of this was the "Odeon Cubs' Club."

In 1935, the title was changed to "Odeon Children's Circle," following a suggestion for the circuit from Sid Parsons, then at Worthing. In 1936, owing to the "tie-up" with Mickey Mouse Weekly, the title was changed again to "Mickey Mouse Club."

C. A. CRATHORN.

Ace Cinema (Queensborough), Ltd.,
Eltham, S.E.9.

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GIVE US NEW PICTURES

—Says S.E.A.C.

SINCE we have had both American and British kinema units out here, comparison—unfavourable to our efforts, too, is inevitable.

The British films are nearly always "stiff" with age—nearly every one has been seen before by our fellows. On the other hand, the Yanks fly over films which are so new they're often not been generally released in the States.

And the quality of projection and sound is much better.

They also run several topical features especially made for the troops, and a kind of news-magazine, dealing with the activities of the U.S. troops in this particular theatre of war. It's very good.

Possibly it might be an idea to instil into the heads of our film big-wigs that the fellows out here deserve films at the same time—or before—the people in West End kinemas.

West End audiences would hardly enjoy sitting on an empty oil can watching, in the open air, a film they'd seen three years before. Them's my sentiments!—

G. LESLIE CARTER, S.E.A.A.F.

Radio's Latest

ENCHANTED COTTAGE, which RKO-Radio regard as one of their outstanding pictures, co-stars Robert Young and Dorothy McGuire. Special Trade show arrangements are being made

"HUNDREDS OF MANAGERS ARE LOOKING FOR JOBS"

IN a recent KINE. I read that no difficulty is experienced in obtaining staff for a kinema in an isolated position like Stornoway.

In the first place, whoever thinks there would be difficulty should realise that there would be no other outlet for the young people who live there to be occupied as well as entertained. Anyone with experience knows that staff are to be had at ten a penny, or pick where you like, in those locations.

Secondly I don't class managers as staff. Now let me say with all sincerety that Mr. Park can have a choice at any time of hundreds of very capable and consciencious managers for a position of the kind he writes about.

Obviously he does not know of the legion of so-called managers, but rather dressed office boys doing approx. 15 hours a day, not for the betterment of the theatre, but filling up obsolete forms and nonsensical papers, putting up with red tape and supervisors and not being allowed to think for themselves.

Why, Mr. Park, any of these men would jump at the chance to get away from all this, and get to an isolated position, to allow them to use their brains, and be rid of the monstrous red tape, to be happy in the knowledge they, and they only, were running a theatre to their best ability, to be able to settle down and give their service to those who had their welfare at heart. I know this from past experience of close on 40 years in the business. No bows, Mr. Park, but good capable managers looking for such a post you describe.

HARRY SMITH (Independent)
Palladium,
Midsomer Norton,
Somerset.

THE CALL BOARD

THANK you for the KINE. Call Board, published last week. It is a most valuable idea.

In one stroke, you have given me the whole picture of who everyone is and what everyone is doing in the studios.

REX B. HARTLEY,
East Horsley, Surrey.

(The KINE. *Call Board, giving full details of productions in British studios, will be published fortnightly.)*

HERE is my reaction to the whole manager question:—

A keen projectionist who starts his career as rewind boy and through hard work, study and box drudgery slowly climbs the ladder rung by rung may, after years, be promoted to a chief's position.

After holding that position still more years, he hopes for a manager's position.

He will have to fight very much harder if the managers' profession is already overcrowded. Maybe the circuits have heard of promotion from the ranks, not schools!

A READER.

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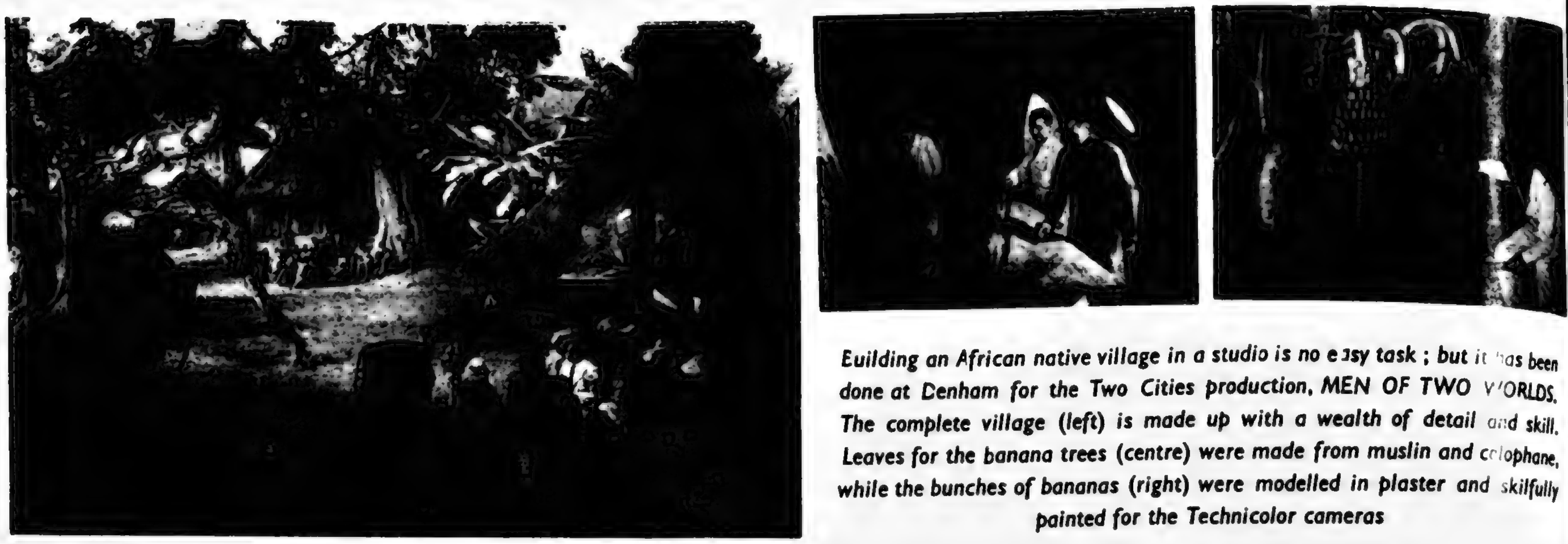
BOUQUET FROM CAMBERWELL

IT was great news to pick up my KINE. this morning and find that you had decided to start the KINE. Showmanship competition once again. I can only say it will mean 100 per cent. effort in all my future exploitation campaigns, and also on the part of all my brother managers.

V. G. CHURCHILL,
Golden Domes,
Camberwell, S.E.



Building an African native village in a studio is no easy task ; but it has been done at Denham for the Two Cities production, MEN OF TWO WORLDS. The complete village (left) is made up with a wealth of detail and skill. Leaves for the banana trees (centre) were made from muslin and cellophane, while the bunches of bananas (right) were modelled in plaster and skilfully painted for the Technicolor cameras

MINIATURE VILLAGE FOR "BRIEF ENCOUNTER"

A MINIATURE village background was one of the features of shooting last week in Noel Coward's "Brief Encounter," which is being directed by David Lean at Denham, with Anthony Havelock-Allan and Ronald Neame in charge of production.

The scene was of the approach to Milford Junction station, where most of the action of the film takes place. A bridge winds from the street over the line leading to the platforms. It is a winter evening. The village church, built on top of the hill, stands silhouetted against a cloudy sky, but the lights from the windows and street lamps give a cheery touch to the atmosphere.

The lovers, Laura Jesson (Celia Johnson) and doctor Alec Harvey (Trevor Howard) make their way over the bridge towards a platform where Laura catches her train for home. The wind machine was brought into use for this shot, scattering dust and papers in the path of the couple.

Other shots included the station booking hall, and the entrance to the subway. Scenic Manager Alfred Roberts and Chief Sign-Writer T. Weatherley were responsible for carrying-out the instructions of Art Director L. P. Williams.

Shooting was completed last week on the interior of the boat house, where Laura and Alec find themselves after a disastrous trip on the lake.

Dudley Corporation Finance Committee has decided that the lease of the Netherton Public Hall shall not be extended for kinema purposes after the expiration of the existing lease on September 25.

Around the Studios: **by KINE Correspondent.**

BUILDING A NATIVE VILLAGE IN ENGLAND—AND THE DIFFICULTIES

MAKING films about foreign countries—particularly tropical lands—always provides technicians with numerous headaches. An example of the high standard set by studio employees during the war, and of the way they have overcome production difficulties can be seen in the Two Cities current production at Denham, " Men of Two Worlds."

In charge of all the set designs for the picture, Tom Morahan has been confronted with many problems. So have other members of the unit. During the weeks of location in Africa, director Thorold Dickinson and cameraman Desmond Dickinson had to combat not only the usual problems of such a location, but also the climate—reels of exposed film being ruined by the abnormal intensity of the light.

Now, back in the studio there are other problems. Material has to be shot round the stars, Eric Portman, Phyllis Calvert and Robert Adams, which will authentically blend with the location work. In this respect, Joan Bridge, who is acting for Natalie Kalmus as Technicolor advisor, is giving the unit valuable assistance.

One Village Too Big

Morahan realised that it would be impossible to construct a whole village at Denham, so his plan was broken down into sections, each one overlapping the other.

It was divided into five complete set-ups referred to as village A, B, C, D and E. Thus village A included the Chief's compound; village B Kisenga's (Robert Adams) family compound; village C his friend's compound; village D the native school and schoolmaster's dwelling, while village E included the rest house and dispensary.

These five "set-ups" had to be reduced down to three because of the shortage of studio space. This was done by merging villages A and E into one " set-up "; villages B and C into another; and leaving village D. It was around the geometry of this village that the shooting script was written.

Faking the Foliage

When interior shooting began during the winter months it was found that tropical foliage had to be made artificially.

This work was incurred after experiments by a West African agricultural expert had failed in finding a method by which tropical growths could be preserved.

Banana leaves were made from muslin, cellophane, and acetone. Both leaf and stem had to be made separately, each in two main parts. The leaves had to be painted three times, going through seven different processes before they were finished. The veins were traced on the leaves, while the paint was wet.

The bananas themselves were made of plaster—a difficult task for the backroom boys to paint them to meet the critical eye of the colour camera.

Trees from Models

Tree trunks were built by the carpenters and sheaved separately, with specially prepared fittings into which the "hands" of bananas were firmly secured. In all, over a hundred trees were made, each one differing in shape and size. They cost £50 each.

Euphorbia and Pawpaw trees were also built in the same way.

For the construction of the trees on the floor. Tom Morahan began by drawing a sketch of the set. Then, by applying perspective geometry, he calculated the size each tree needed to be given the impression of " space "

A working drawing was made from which clay scale models were built. These models were jelly moulded and two casts were taken from them, one being used for reference, the other being cut into sections representing every two feet of tree. This made it possible for the modellers to get the correct size and shape in the complete structure.

Mud huts have been built with specially coloured plaster instead of mud. The sand on the set was dyed with aniline dyes in order to get the authentic colour for the camera.

Sketches of Furniture

Many articles were brought back from Africa to dress this set, which is believed to be the largest yet constructed for a British picture. It is interesting to see the sketches of furniture made by Mor[illegible]han and then to see the finished [illegible]roduct— coming from the shops [illegible] though they had been sent direct [illegible]om the homes of African nativ[illegible]

The articles have been [illegible]ade by native workmen. Mvu, [illegible] native wood being used for the[illegible] Hand-woven flax and linen an[illegible] the webbing of plaited and wov[illegible] grass was used for upholstery.

A. Gilder, a local Denha[illegible] craftsman, did the thatching of [illegible]e huts. His work is very consis[illegible]t with the thatching shot on [illegible]frican location.

In all the set was put up [illegible] three months—time well spent [illegible]nsidering the main action take[illegible]lace in the village.

Cartoon Work

Two Glasgow school-teachers, [illegible]ss Dick Annand and Donald Fleck, [illegible]e now working on a further coloured [illegible]artoon following on the success of [illegible] Mary, Quite Contrary," which won [illegible] Elder Trophy of the Scottish Educati[illegible]al Film Association and which is now [illegible]howing to school audiences.

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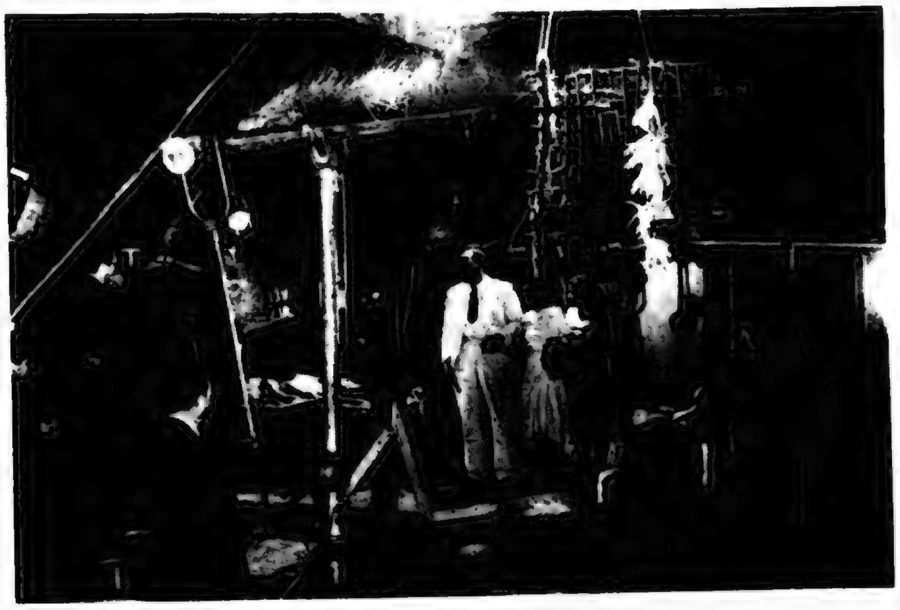


A unit went on location in Africa and secured valuable "atmosphere" material (left) for including in MEN OF TWO WORLDS. Art Director Tom Morahan designed native furniture (centre) to give authenticity to the studio sets—and (right) one of the studio native huts exact in every detail, on which director Thorold Dickinson is lining up a close shot of the interior. Pictures special to the "Kine."

BRITISH NATIONAL'S NEW PRODUCTION PROGRAMME

HILI BOUCHER has been added to the cast of British ational's new Billy Hartnell film, Query." She plays Hartnell's fe and has to age from an attrac- e young woman into a middle- ed down and out. Petula Clarke pears as taking over the rôle of e child grown to womanhood.

Others in the cast are Kynaston eeves, Jimmy Hanley, Brefni Rourke, Edward Rigby, Marjorie hodes, Maudie Edwardes, Ben illiams, John Slater, Maire Neill, Wylie Watson, Sonny iller, Ernest Butcher, Hal Gordon d Richard Lindsay.

While the first unit under the rection of Montgomery Tully omplete their first week on in- riors at Elstree, another unit has een working at the London ocks.

Last week work on "The Echo urders" featured David Farrar s "Blake" taking a dive into the studio tank. John Harlow completed his exteriors on the production.

Oswald Mitchell has completed plans to start interiors for "Loyal Heart" on May 28, with "Fleet," the dog star of the picture, who is coming down from Cumberland for scenes. Percy Marmont, Harry Welchman, Eleanor Hallam and Beckett Bould are in the cast.

Vernon Sewell has arranged for Frederick Valk and Lily Kann to star in "Anguish." Derrick de Marney, who in addition to playing lead in the picture, is associate producer. Joan Greenwood will play a ballet dancer. She made her first screen "hit" in the Concanen production, "The Gentle Sex," which de Marney produced.

Espinosa will supervise the dancing sequences. Gunther Krampf will be in charge of lighting and Holmes Paul is art director. Work starts on June 4.

"BEWARE OF PITY": DRAMATIC SCENE IN TWO CITIES FILM

STEADY progress at Islington continues on the Two Cities' roduction of Stefan Zweig's novel, Bewar of Pity.

The small alcove, part of the omposite salon and dining-room et designed by Art Director Alec etchin ky, was the scene of most f last week's shooting. Here, use as e of foreground pieces— he ll table holding Toni's Alber Lieven) first gift of roses Edit (Lilli Palmer) and a small tatue which Edith continually andles during one of the dramatic cenes of the film, when Toni be- ome ware of her infirmity. Toni sks th to dance. Obsessed for he moment by the music, forgetful f he useless legs she struggles get up, but cannot. Toni, horri- ed, eaves her to her father Erne Thesiger) and companion lona (Linden Travers).

Derick Williams, Director of Photography, has made use of lighting effects to dramatise these scenes, and director Maurice Elvey has used objects and backgrounds to emphasise the action rather than dialogue.

Next week the unit will move to Stage 2 on a composite set of Dr. Condor's apartment. On this set use has been made of floating (movable) walls because of the confined space.

It is here that Toni approaches Dr. Condor (Cedric Hardwicke) for his help in getting him out of the situation that has arisen with Edith. He meets Condor's wife, Klara (Gladys Cooper), who is blind.

Gladys Cooper has been very busy since her arrival from Hollywood with dress fittings, rehearsals and make-up tests.

ord Mayor Again

On of the pioneers of the Trade Ireland and a director of the lass Belfast, Sir Crawford cCullagh, Lord Mayor of Belfast, being asked to accept office gain. This will be his 18th time Lord Mayor.

Belton Watch Committee has agreed to receive a deputation from the local branch of the C.E.A. with regard to the proposal for S.O.

The Red Cross P.O.W. Fund benefited by £405, raised at the Regal (A.B.C.), Manchester, by A. Sidi, and assistant manager S. B. Gascoigne.

"Carnival" Ballet Scenes

THE second week of rehearsals for the ballet sequences in "Carnival" has now been completed. The thirty girls are ready to shoot the scene at Denham.

Rehearsals took place at the Winter Gardens theatre, where Freddie Carpenter and the premiere balerina, Bebe de Roland, and their team of girls were joined by Sally Gray. For the past fortnight Sally has been "limbering-up" at the Dinely studios.

"Carnival" is a story set in the early 1900's, and Freddie Carpenter and George Windeatt, who composed the music, searched London for Edwardian music on which to base the ballet. They got Phyllis Bedells, ballerina of that period who knows the atmosphere, to help them.

FLANAGAN'S CRAZY PRISON

PRISON scenes have occupied the week at Ealing, where John Baxter is producing and directing the Flanagan and Allen comedy "Here Comes the Sun."

In the goal—which looks more like a medieval castle—governor Dick Francis welcomes new boys to the fold. To each of them he gives a kindly talk. Last in the file is Bud Flanagan whom the governor greets as an old friend.

The governor confides to him that the decrease in inmates is worrying him—he is afraid that unless he can attract more arrivals he will lose his job. Bud plans a "joy conscious" campaign that will pack the gaol to its last cell. He suggests a tape machine, boxing matches, billiards, a swing orchestra and a prison newspaper.

FRENCH COMPOSER FOR EALING

George Auric has now arrived in London from Paris, to write the music for Michael Balcon's "Dead of Night," which has finished shooting at Ealing.

Throughout the occupation he refused to write a note of music that might be used by the Germans. Since the liberation he has been appointed to the Commission for examining the cases of the collaborators.

One of the first films for which Auric wrote the music was Rene Clair's "A Nouse La Liberte." The latest is Cocteau's "L'Eternal Retour."

NOTICE. In publishing the novel NEXT OF KIN by *Sir Basil Bartlett* we incorrectly referred to him on the wrapper as author of the script of the film on which the novel was based. We had not realised that *Mr. Thorold Dickinson, Mr. Angus MacPhail* and *Mr. John Dighton* had also shared in the work on the script, a fact which *Sir Basil Bartlett* would have pointed out to us if he had not been serving abroad at the time. We tender these three gentlemen our sincere apologies for the injury caused to them through our mistake. If the novel is reprinted, a note shall be included on the title page stating that the story is based on the film and giving the names of the four authors of the script.

signed CHATTO AND WINDUS

Accent on Music in M-G-M Schedule

AN absence of war subjects is evident in the latest news from Metro-Goldwyn-Mayer concerning their forthcoming productions. Prominent in the long production schedule is a film version of A. J. Cronin's latest book, "The Green Years," and a musical film based on the old Alhambra during one of the gaiest periods of the music-halls.

Production on "Dangerous Partners" started with an air-plane crash, a fitting prelude to the many thrills which distinguish this daring adventure mystery featuring James Craig, Signe Hasso, Edmund Gwenn, Felix Bressart, John Warburton and Audrey Trotter.

In this story of international intrigue Craig and Miss Hasso, as a shady lawyer and his accomplice, start on the trail of a man to whom four people have left wills of a million dollars each. Edward Cahn is directing for producer Arthur Field.

Two Colourful Musicals

Jean Porter will be the envy of many girls after "Early to Wed." The red-headed actress will sing and dance with Van Johnson in this Technicolor musical comedy, in which she plays a night-club entertainer. Van Johnson, who broke into the show business as a dancer, will appear in this rôle for the first time in a film.

Lucille Ball and Esther Williams are also starred in the film, which Edward Buzzell is directing, with Jack Cummings as producer.

Angela Lansbury has a versatile singing voice. In "The Picture of Dorian Gray" she sings an old-fashioned ballad. "The Little Yellow Bird."

In "The Harvey Girls," in which Angela is one of the dance-hall girls at the Alhambra, she leads the chorus in a rowdy music-hall song. In another scene she sings a sophisticated torch song to John Hodiak.

Director John Ford has started filming the W. L. White best-seller, "They Were Expendable," on location, with a cast headed by Robert Montgomery and John Wayne.

Veteran character-actor Charles Trowbridge has the dramatic rôle of Admiral Blackwell, one of the officers stationed at Bataan during the Japanese invasion.

The supporting cast includes Ward Bond, Leon Ames, Jack Holt, Bruce Kellogg, Jeff York, Tim Murdock, Cameron Mitchell, Marshall Thompson, Paul Langton, Murray Alper, Harry Tenbrook, Arthur Walsh, Robert Barrat and Russell Simpson.

Cronin's "The Green Years"

Robert Ardrey, well-known author, has been signed to write the screen play for A. J. Cronin's "The Green Years," which Leon Gordon will produce.

One of Ardrey's plays, "New Horizons," is being prepared for early production by Sam Marx, and another play, "Thunder Rock," was filmed with great success in this country.

"The Green Years" has topped the best-sellers lists since publication a short time ago, and is scheduled to be one of M-G-M's top pictures for 1945.

Rooney's New Contract

When Pte. Mickey Rooney, now serving overseas, returns to civilian life he will go back to a new seven-year contract. Rooney's last picture before joining the United States Army was "National Velvet."

"Banned in Boston," an original screen comedy, has been purchased for George Haight to produce.

It concerns a Boston authoress who writes a historical nóvel under a pen-name. To exploit the book, her publisher publicises risque elements of her novel and seeks a professional model for personal appearances as the author. The young writer masquerades in glamorous guise and makes the tour herself.

An all-star cast is planned for the film, which will go into production in the summer.

Bob Haymes, young brother of Dick Haymes, has been signed for a romantic singing lead opposite Frances Rafferty in "Abbott and Costello in Hollywood," which will begin production at an early date.

Jane Powell, who made a successful début in "Song of the Open Road," has been signed by M-G-M to sing in "Holiday in Mexico," a musical, which will feature Jose Iturbi and Zavier Cugat.

M-G-M has obtained rights of "The Doll Song" from Offenbach's "Tales of Hoffman," one of the most difficult coloratura arias, for Kathryn Grayson to sing in her next film, "Two Sisters from Boston," to be filmed in Technicolor.

Featured with Miss Grayson will be June Allyson, Lauritz Melchior and Jimmy Durante. Joe Pasternak will produce and Henry Koster will direct.

Fred Astaire and Lucille Bremer in ZIEGFELD FOLLIES, forthcoming M-G-M presentation

A.T.C. CADETS VISIT TOWN

Rank's Gesture to 2,000 Boys

Over 2,000 Air Training Corps cadets from all parts of the country, including Scotland, Ireland and Wales, are coming to London to take part in the A.T.C. week-end national demonstration — A.T.C. Salutes the R.A.F.—starting on Friday, May 11.

Included in their many activities will be a religious service at the Odeon, Leicester Square, on Sunday, May 13, at 10.15 a.m., followed by a parade in Hyde Park at 3 p.m.

On Sunday evening the lads are to see "Henry V," a most fitting picture for this special occasion.

To round off the celebration the A.T.C. boxing championships are to be held at the Albert Hall on Monday, May 14.

The whole of the expense for these cadets to spend a week-end in London will be borne by J. Arthur Rank and G.F.D., through the receipts from the Castleton Knight and Ft.-Lieut. Edward Jarratt film, "Sons of the Air," which was devoted to the A.T.C. Welfare Fund.

HITCHCOCK TO DIRECT NEW SWEDISH STAR

Selznick Contract

Alfred Hitchcock, who has signed a new contract with David O. Selznick to make one picture a year for five years, will shortly start preparations on his first, "Notorious," to star Ingrid Bergman.

David O. Selznick, who has discovered and developed a number of screen stars during his distinguished career, has opened negotiations to bring Frank Sundstrom, Swedish stage and screen favourite, to Hollywood for a principal part in the production.

A few years ago when Selznick acquired the film rights to "Keys of the Kingdom," the producer received a letter from an unknown writer who suggested that the rôle of Father Chisholm would be suitable for Frank Sundstrom. Selznick mentioned him to Ingrid Bergman, who endorsed the suggestion. On her recommendation, Selznick arranged to audition Sundstrom by short-wave radio—the first time an actor was ever tested in this manner. The audition was successful, but the prospective contract fell through when Selznick sold the story property to 20th Century-Fox.

Since then Selznick has been searching for a story in which to use Sundstrom. He found "Notorious."

The Red Cross P.O.W. Fund benefitted by £142 10s. as the result of collections and a sale organised by T. Toole at the Criterion (G.-B.), Dudley.

COLUMBIA'S BIG SCHEDULE

New Robin Hood Adventure

COLUMBIA claims to be currently producing more pictures at one time than ever before. Two major prductions have been completed, nine are ready for early production and several are at present being shot.

The two completed productions are "Counter Attack," with Paul Muni, a story about the Russian guerillas which was directed by Zoltan Korda, and "Ten Cents a Dance," a musical featuring Pat Parrish.

Nine in Preparation

Nine films are ready for early production.

These are in addition to those currently shooting, including the comedy, "Over 21," in which Irene Dunne and Alexander Knox are the stars.

"Kiss and Tell" stars Shirley Temple, and the latest adventure of Boston Blackie—"Boston Blackie Booked on Suspicion" features Chester Morris in the name part. The Dumas romance, "The Fighting Guardsman," with Willard Parker, Anita Louise and Janis Carter, and the Technicolor fantasy, "A Thousand and One Nights," in which Cornel Wilde is starred as Aladdin, are also in production.

The new productions will include "The Bandit of Sherwood Forest," from the novel "The Son of Robin Hood," in which Cornel Wilde will have the main rôle. "The Bandit of Sherwood Forest" is a Technicolor production, and chief feminine rôle will be played by Anita Louise.

"Tars and Spars," which is now being made, stars Janet Blair and Marc Platt, the popular dancer of "To-night and Every Night." It blends comedy and music with a quantity of new talent.

Lee Bowman, who first played a starring rôle opposite Jean Arthur in "The Impatient Years," will play opposite Rosalind Russell in "Some Call it Love," a comedy-romance about a woman psychiatrist.

Six songs with a South of the Border atmosphere have been chosen by Columbia for the Latin-American musical, "The Gay Senorita." Shooting has started on this film, which features Jinx Falkenberg, Steve Cochran and Jim Bannon.

Two More Musicals

Two more musicals are being prepared. When Jinx Falkenberg has completed "The Gay Senorita," she will begin another musical, "Rendezvous in Rio." Tito Guizar, Veloz and Yolanda will support her, together with Enric Madriguer's rhumba band supplying the rhythm.

The second is "Rhythm Round Up," in which Cheryl Walker will take the top rôle. Ken Curtis has the chief male rôle, and three bands—The Hoosier Hotshots, The Pied Pipers, and Bob Wills and his Texas Playboys, are featured.

"So Dark the Night" is the working title of Richard Dix's latest film, which is a mystery story.

20th CENTURY-FOX'S ANNIVERSARY PROGRAMME

Ambitious Attractions Herald Thirtieth Year

WITH natural pride in its past achievements, 20th Century-Fox, in this, its 30th anniversary year, is looking forward with justifiable confidence, to maintaining its prominent position in a great Industry.

Important and impressive story properties have been acquired which, with the company's rich resources in men and material, are aimed at giving the exhibitor a series of attractions that will gratify the tastes of audiences everywhere and keep the pay-boxes at high pressure.

Tailulah Bankhead, Anne Baxter, and William Eythe are featured in CZARINA (20th-Fox), which is Trade shown to.day

These costly and ambitious undertakings have only been made possible by the vision and long-range planning of men like the 20th Century-Fox President, Spyros Skouras, Darryl F. Zanuck and Joseph Schenck—men whose years of experience in the film Industry have given them a profound knowledge of the many problems of audience entertainment.

Record Breakers

The high standards already established are instanced all over the country to-day by the audience and exhibitor reaction to such record-breaking successes as "Laura," "Irish Eyes Are Smiling," "The Song of Bernadette," "Wilson," "Something For the Boys," "Sunday Dinner for a Soldier," etc., to name but a few.

When such widely-acclaimed pictures as "The Keys of the Kingdom," "A Tree Grows in Brooklyn," "Thunderhead, Son of Flicka," "Czarina," etc., are shown throughout the country, exhibitors are assured that box-office results will prove the source of even greater satisfaction.

So, looking to the future with a firm belief in itself and its policy, which is the conception and production of pictures to conform strictly to exhibitor and pay-box requirements, 20th-Fox has assembled over the past months, an array of story properties without precedent in the history of the company.

Anniversary celebrations, it is anticipated by 20th-Fox executives, will be enthusiastically shared by all exhibitors and their patronage, with promise of a programme, which sets even higher standards than those already attained.

Comprising musical comedies, romantic comedies and dramatic spectacles, of tremendous scope and emotional force, many of these in Technicolor, it is confidently claimed, that the forthcoming product surpasses anything in all the 30 years of the company's history, and will enhance the stature of a figure already a giant in the Industry.

Lubitsch Subject

Transformed into audience entertainment are such brilliant offerings as "Czarina," with Tallulah Bankhead in the title rôle. As this Ernst Lubitsch production has been chosen to take its London première on May 10 at the Odeon, Leicester Square, when the proceeds will be devoted to the British United Aid to China Fund, it can be assumed that great expectations are pinned on this Lubitsch masterpiece of satirical comedy.

FRANCIS L. HARLEY, Managing director, 20th Century-Fox

Subtle and sophisticated, this lavish production affords the brilliant Tallulah Bankhead unlimited scope, whilst the performances of Charles Coburn, Anne Baxter, William Eythe, Mischa Auer and Vincent Price are of particular merit, in a story of the many loves of the romance-seeking Catherine. Backgrounds of regal splendour embellish this irresistibly audacious and humorous comedy, produced with Lubitsch skill and unerring flair, which has already been given a royal welcome by the New York Press.

Betty Grable, without doubt still is the company's number one feminine star, and when she is starred with Dick Haymes, the talented songster of "Irish Eyes Are Smiling," in the lavishly-produced spectacle, Billy Rose's "Diamond Horseshoe," records are expected to go by the board.

In this Technicolor musical with the spectacular settings of Broadway's famous glamour spot as the background, Betty Grable has never before had such opportunities to display her dancing and singing talents plus histrionic ability. In a grand story of absorbing interest, speciality artistes vie with dancing beauties in a great musical.

Picturesque Subject

Next comes "A Bell for Adano," from one of the many best sellers, on which high hopes have been founded and realised. This John Hersey novel has been extravagantly praised and excitedly discussed, and has outstanding dramatic sequences in a story set amid picturesque Sicilian backgrounds. Starring Gene Tierney, John Hodiak and William Bendix, this is the first post-war story to be made about World War II and yet contains no war scenes. But the aftermath of war and its many human and material problems, is realistically transferred to the screen in a picture destined for universal appeal.

Lyrical Drama

"Where Do We Go From Here?" a provocatively alluring title heralds a musical in the best 20th Century style. This, too, is in Technicolor, and has such well-known stars as June Haver, Fred MacMurray and Joan Leslie, in a big cast of favourites. Full of surprises, laughs, beautiful girls and Gershwin music this big-scope musical has, in addition, the most unusual story woven adroitly into colourful backgrounds and has big box-office expectations.

An up-to-the-minute comedy, based on Barry Fleming's novel of the same name, is "Colonel Effingham's Raid," which is in no sense a war story, but satire at its best, agreeable and always entertaining. Charles Coburn, Joan Bennett and William Eythe are co-starred in an enthralling tale of a retired colonel who conceives a raid that eventually brings honesty into the management of his town and happiness to two youngsters, very much in love. Judged on its popularity, revealed by book sales, few pictures have had such huge potential audience appeal.

"San Francisco"

"Nob Hill," a Technicolor romantic drama with music and a story of San Francisco's early days is yet another special. George Raft, has a rôle which fits admirably that of a Barbary Coast saloon owner. Vivian Blaine, charmingly sings and dances. Joan Bennett is the beautiful debutante from aristocratic Nob Hill, and little Peggy Ann Garner, the sensation of "A Tree Grows in Brooklyn," gives another of her excellent characterisations as the "good luck" charm of the star. In addition to melodies of the period, many new hit tunes have been specially written and lend additional emphasis to the quality of this major production.

Setting a new fashion in musicals is "State Fair," again with a story taken from a best seller, by Phil Stong, and with music specially composed to form a vital part of the colourful, animated, merry, romantic background. Vivian Blaine, Jeanne Crain, Dick Haymes and Dana Andrews are big stars in this original musical creation, elaborately produced in Technicolor. Richard Rodgers and Oscar Hammerstein II composed the score and furnished the lyrics for this attraction, which ranks high in the list of specials.

"Dolly Sisters" Filmed

To further ensure that this 30th anniversary shall be celebrated by exhibitors and audiences alike, yet another outstanding Technicolor film will be "The Dolly Sisters," a musical built around the amazing career of twin sisters who became the idol of two continents and spanning the most glamorous years in the history of the theatre.

Betty Grable and June Haver share starring honours with John Payne, and their well-known accomplishments as vocalists are given full play in many song hits, both old and new.

For his second contribution to the anniversary festivities Ernst Lubitsch has a popular novel entitled "Dragonwyck," from the pen of Anya Seton. This stirring emotional drama will be sumptuously produced in Technicolor, and stars Gene and Vincent Price, with Walter Huston and Anne Revere contributing skilfully.

Described as one of the year's most amusing comedies is "Don Juan Quilligan," featuring such popular stars as William Bendix, Joan Blondell and Phil Silvers. This hilarious story tells of a man who could not say "No" to the two girls with whom he falls in love, and situations and complications develop which admirably suit the Bendix brand of appealing comedy.

Cause for Enthusiasm

Many, many more spectacular hits are contained in a varied and well-balanced product, such as "Captain Eddie," a dramatic picturisation of the adventures of the world-famous air-ace Captain Eddie Rickenbacker, Marty Holland's mystery story, "Fallen Angel," a typical successor to record-breaking "Laura," Peggy Ann Garner's starring vehicle, "Junior Miss," based on the Broadway stage success, Somerset Maugham's greatest book, "The Razor's Edge"; "Kitten on the Keys," full of delightful music and popular stars; John Golden's famous romantic stage hit, "The First Year"; "The Caribbean Mystery"; "Leave Her to Heaven," the sensational novel by Ben Ames Williams. With these, and a host of other smashing book successes, including "Forever Amber," "Cluny Brown," "Anna and the King of Siam," "Claudia and David," "Captain from Castille," Centennial Summer," etc., there is certainly just cause for enthusiasm and high satisfaction in Soho Square.

Thus will 20th Century-Fox maintain its prestige as an outstanding figure in the Industry.

THE PERFECTLY BALA

EXHIBITORS QUOTA PICTURE
THE FIGHTING LADY
20%
A GRE IT & ROV

ALL IN EC

ICED PROGRAMME !

T & PROVEN MUSICAL!
MO
OV
MIA

Obviously the perfect programme!

"THE FIGHTING LADY"

has been acclaimed the most astonishing factual film the war has produced.

Here are a few opinions:

"Yes, this 66-minute film is an achievement. I have seen nothing like it." *Daily Express.*

"Don't miss this revelation of what [illegible] power really mean in these days. [illegible] celluloid." [illegible]

"Terrific, in many ways one of the finest [illegible] of cinematography [illegible]" [illegible]

I L R!

KINE
THEATRE
SECTION
SHOWMANSHIP
MUSIC
PRESENTATION

SOUND RCA SYSTEM

The "KINE." Company of Showmen's

SHOWMANSHIP CONTEST

Edited by "THE SHOWMAN"

As announced in last week's Kine., the showmanship competition which was so popular in pre-war days, and which did so much to raise the standard of exploitation throughout the country, has been re-started. I am expecting a high standard of entries from members of the Kine. Company of Showmen. Everything submitted by members for inclusion in these pages is automatically entered for the contest.

If you are not a member of the Company of Showmen you should hurry up and get yourself mentioned six times in this Showmanship Section and so become eligible for the contest.

Remember—originality will go far towards getting that monthly prize of £5. Your ideas should also have "atmosphere," or be in keeping with the film you are publicising.

Your publicity does not have to be expensive to be good: but I don't consider a foyer display of three flags and two renter's posters original publicity.

Don't submit photographs that are not of good quality. They won't reproduce well. You know that from dealing with your local papers.

Your name and the address of your kinema should be written on the back of each photograph you submit if you want the pictures returned.

Describe your stunts in detail—I am always interested to know how displays are constructed, more than I am to know who it was who accompanied the mayor to the preview!

And remember, the main competition starts on June 1, although non-members of the Company of Showmen can start qualifying now.

Bill Randall

Showmen throughout the country will share with the Kine. staff their deep regret at the death on Thursday last of a valued colleague, William Randall, known to a large number of readers as "The Showman."

"Bill" was a happy colleague possessing a cheery disposition and a fund of humour. He had long commercial experience in India where he was publicity manager for H.M.V. for many years. Later, returning to England, he joined the Odhams organisation. His advertising knowledge was a great asset in judging the publicity value of exploitation efforts sent in by readers, and this gift made him many friends.

He corresponded with hundreds of showmen, and knew dozens of them personally.

He died in the Royal Masonic Hospital into which he had been admitted for a severe operation. Pneumonia supervened and caused his death.

Randall was nearly 66. He had been in poor health for some years, but few people realised that he was a sick man, for he remained determinedly light-hearted through a long and trying ordeal.

A senior Mason, he had occupied high office in Indian and British lodges. He leaves a widow and two daughters.

★

Maurice Ostrer, executive producer for Gainsborough, is full of enthusiasm for the Showmanship Contest.

He has, further, offered a Gainsborough prize of a silver medal, to be awarded at the end of the year to the manager who gives the best publicity to a Gainsborough star.

That's excellent—it offers showmen another avenue for their ideas and this separate prize is just what is wanted to help put our artists over to the British public.

★

What can we learn from this week's ideas?

First of all there is the "surprise stunt"—doing something crazy to cause every passer-by to read your advertisement.

This was done by Jack Dixon at the Westgate, Newcastle. The elephant guaranteed attention, and the advertisement on its side must have been widely read.

Such a stunt, however, would not have been in keeping with a serious film subject.

Then there is Capt. Henry Kerr who inserted a small ad. teaser in the columns of his local paper. That's a dodge which must not be used too often; but it is good to remember that a large number of people scan the small ad. columns of their local papers each week.

Finally, John Corker, G.-B.'s D.P.M., reminds keen showmen of the value of playing on popular appeal. He has originated a Quiz programme at the Palmadium, Palmer's Green. The B.B.C. has started the craze of "Do You Know?" programme features—they are good showmanship stunts, if used with discretion.

★

Hotel Berlin

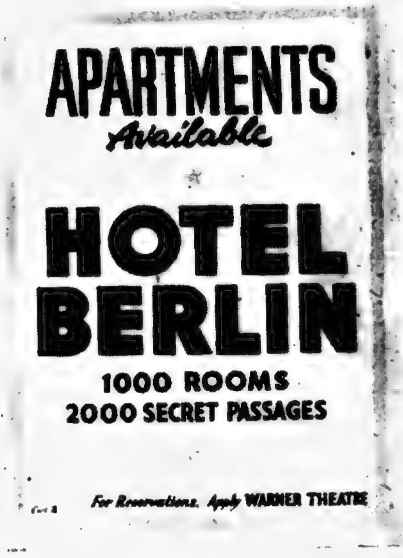
Topicality—as I have so often told readers—is a great ally to good showmanship. If a picture lends itself to such treatment, then give it the urgency of front-page news.

All showmen will take off their hats to the timeliness of Warner Bros.

That company gave you "Underground' (the first picture of its kind), "Casablanca" (a few days after the historic meeting), "Passage to Marseilles" (at a time when the city was featured in every newspaper) and now, their great campaign for "Hotel Berlin" has brought crowds to the Warner, London, to see a film which tells a story of Berlin people, set in the time of the Allied advance on the city.

It was current news!

Right from the start when Jack L. Warner planned the picture, "Hotel Berlin" was number one priority over everything else at Burbank studios. Timing played an important part in its handling. Every activity was urgent.


APARTMENTS
Available
HOTEL
BERLIN
1000 ROOMS
2000 SECRET PASSAGES
For Reservations, Apply WARNER THEATRE

WILSON
The STORY of a FAMILY for ALL FAMILIES

This is what Keith B. S. Hann did at the Old Kent Road Odeon-Astoria, for WILSON (20th-Fox) and (left), part of the publicity material used on London tube stations for Warner's HOTEL BERLIN

As soon as Max Milder received word that a print could be flown here from America, he postponed all prior bookings at the Warner theatre and planned an emergency two-weeks' advance campaign in which two chances were to be taken.

First, the picture was not in the country and anything might happen to delay it.

Secondly, with the long Easter holiday intervening, it was doubtful whether printers, artists and front-of-house display men could rush special campaign material through in time.

Press Campaign

Several poster-designs were used. A quad-crown drawn by Mend[illegible] epitomised the title—a large smoking revolver, with an empty shell, against a dull red background. This was displayed on Underground stations throughout the Greater London network.

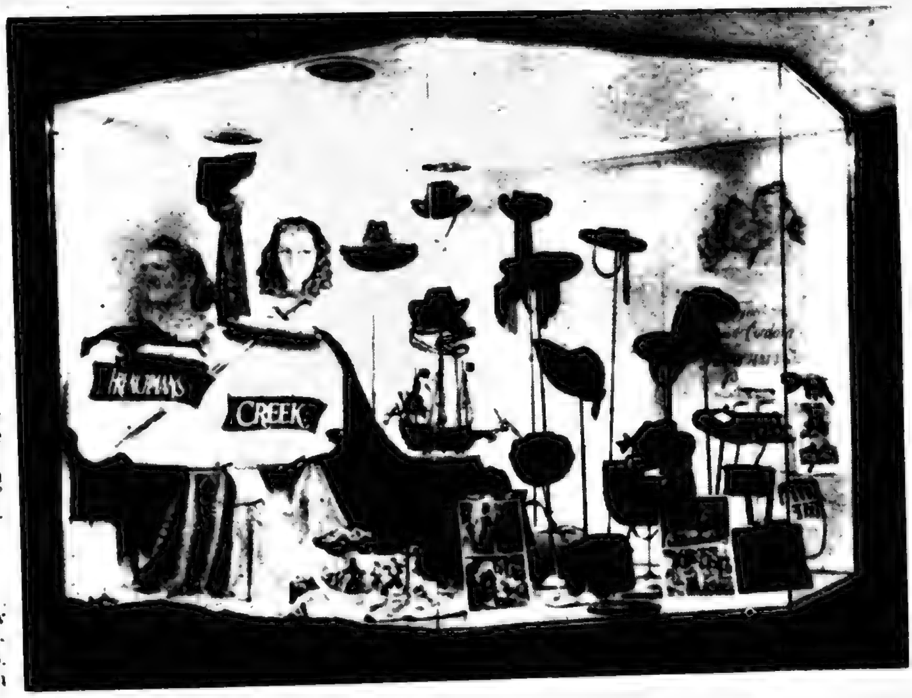
The teaser possibilities of "Hotel Berlin" were exploited, and on the Underground escalators and lifts were posters announcing "Apartments Available at Hotel Berlin. 1,000 Rooms. 2,000 Secret Passages." In a city where about half the population is looking for a new home, this caught every eye!

The third poster was used generally around London, namely, the Trade advertisement of the fuse burning under Hotel Berlin with the caption: "Warners Blast It Inside Out."

These posters combined to sell the title quickly.

The newspaper campaign was begun with three-line ads. in the hotel and personal columns. This followed with a full-size ad. of the "fuse" design

HE SNOOPS TO CONQUER
THE BIG PICTURES



An elephant will always attract attention—Jack Dixon's idea for HE SNOOPS TO CONQUER (Columbia) at the Westgate, Newcastle, and (below), a well-dressed window for FRENCHMAN'S CREEK (Paramount), devised by J. P. Taylor of the Barnsley Odeon

On the opening day there was a signed Press statement by Milder.

Consequently, publicity manager ayne Dexter got plenty of publicity copy from the daily Press headlines. When newspaper reports speculated on Hitler's whereabouts before his death the Warner advertising department discovered him hidden under a carpet at Hotel Berlin cursing Warner Bros.! When the Allies closed in on Berlin for the kill Warner copy proclaimed: "Hotel Berlin Besieged!" and carried an imitation war map complete with arrows and spear-heads converging on Warner theatre.

Throughout the campaign Dexter aimed for topicality and satire, avoiding more obvious sensational angles which might easily have branded "Hotel Berlin" as just another anti-Nazi outburst. Commercial advertising journals published stories of both the poster and newspaper drives.

With local adaptations, the campaign will be repeated through Warner Bros.' exploitation departments in the principal provincial centres.

Light Gives Life

HOW can you make a good display even better? That was demonstrated by general manager Keith B. S. Hann at the Old Kent Road Astoria recently!

In his circle lounge stood a two-plane painting announcing "And Now Tomorrow" (Paramount), consisting of an enlarged head of Alan Ladd beside a smaller half-length impression of Loretta Young.

An added touch was provided by the mounting of an amber bulb behind the front part of the panel so that it cast a glow over the background, giving a halo effect to the front part of the display.

Dark Background

DARK—or black—backgrounds to certain displays look more effective than bright colours. When designing your foyer schemes, don't be afraid of black because by itself it looks "drab."

Leon[illegible] Keene and his assistant, Charles Berman, of the Playhouse Odeon, Guildford, used a black background for a very simple foyer display for "Guest in the House" (U.A.).

Stills, star cut-outs from posters, and cut-out letters were mounted on an easel frame, giving a striking effect.

Yeovil's Rainbow

SOME years ago I spent a holiday in Yeovil, Somerset, and remember the well-equipped Odeon, standing on a very good site near the town centre. J. vans, who has been with the Army Cinema Service for some years, has [illegible] back into his old job as manager, after being discharged from the Army on medical grounds, being appointed by Odeon to this very pleasant country town.

One of his first displays was for Paramount's "Rainbow Island." A local music shop lent a window for the display, which incorporated suitable gramophone record show cards.

What is a Nymph?

FOR "The Constant Nymph" (Warner) at the Forum (A.B.C.), Southampton, Robert Burns ran a simple but intriguing competition.

He invited members of the public to send him their definitions of the word "nymph," offering season tickets to the theatre to those submitting entries which coincided with a definition he had selected from a dictionary.

The competition was advertised in the local Press, on the screen and by posters in the foyer.

This is a simple kind of competition, yet it achieved its object. A complimentary for a few weeks costs you nothing—but does it create interest and enthusiasm among your patrons?

Frenchman's Window

PERHAPS one of the hardest forms of publicity to make really effective is the window display. So often they can become haphazard and drab—or just look amateurish.

An example of a moderately well arranged window display comes from J. P. Taylor, of the Barnsley Odeon.

He was helped by W. Kobertshaw, a mobile manager, and the manageress of a local hat shop. The display was for Paramount's "Frenchman's Creek."

A large scroll was made of hessian, bearing title and star names. Through it was thrust a real sword—an improvement on the painted picture version of a scroll. This was mounted on a draped cut-out star heads being fixed above to give the display height. A model galleon formed a "wing" to the display.

Hat styles were on show in the other half of the window, well dressed to harmonise with the general publicity lay-out. So often is window publicity used to fill an odd corner that I was pleased to see a carefully considered display for a change. Good, if not perfect.

A Wilson Window

SIMPLE displays are often the best. Basil P. Putt, of the Harlesden Odeon, put up a dignified window display in a shop adjoining the theatre to advertise 20th-Fox's "Wilson."

Most of the space was draped with rich-looking tapestries, but on the right there was a cut-out of a simple family group, the President, with his wife seated before him.

A few stills, a reference to Technicolor, and the one word "Wilson," in large capital letters, completed an appropriate display.

Spring Clean

BUILDINGS and their fittings are beginning to look very jaded after nearly six years of war, during which painting and redecoration has been possible only in small quantities and with inferior materials!

I wonder how many halls have still frames which have not been even "touched up" for ten years?

Chatting recently with C. E. Stead, of the North Finchley Odeon, I found him satisfied at having been able to get his vestibule frames redecorated by a local sign-writer.

The original colour scheme of these fittings, which have stood the test of time exceptionally well, was red and chromium beading round gold panels. The new scheme retains the red and chromium, but replaces the remainder with blue, matching the colour of the foyer walls.

Mr. Stead is also having some of his external lighting brackets, the canopy and internal ventilation grilles repainted, and, although the job is not yet completed, the improved effect is already noticeable.

Ringing the Changes

CAPT. HENRY KERR, manager of the East Sheen Odeon Empire, realises the importance of using different publicity each week.

To advertise "Love Story" (Eagle-Lion) he constructed a large book which stood in his foyer with the caption: "This story is a Love Story." "The Climax" (G.F.D.) was advertised by means of a painted panel, incorporating heavy old-time theatrical draperies and effects.

For "Waterloo Road" (G.F.D.) he built a number of direction arrow signs with the wording: "Waterloo Road leads to the Empire, East Sheen," and had these fixed on walls and fences in the district so that they directed passers-by to the theatre.

He also put an advert: in the "smalls" column of the local paper, reading: "Waterloo Road, the centre of attraction. Hot and cold throughout. Unexcelled service from 1s. Apply (from February 12 to 17 only) to Stewart Granger, c/o Empire-Odeon, East Sheen."

This attracted more local attention than one may have expected. It is often surprising the number of people who read the small ads. column of their local paper.

In particular, I liked Capt. Kerr's use of directional arrows. If other managers want to make use of this idea, make sure you won't be infringing any regulations before you put them up.

Singing Cowboy

HERE's another idea for a moving display—and a talking one!

K. Hill, of the Opera House, Coventry, built a colour proscenium in his foyer, decorated with stills, for "San Fernando Valley" (British Lion). In the centre was a translucent screen.

A shadow was thrown on the screen of a cowboy and his guitar, sitting beneath the branches of a tree. By using a small electric motor the tree gently moved and the arm of the cowboy moved as though he was playing the instrument.

To add to the effect, a Roy Rogers song was played on a concealed gramophone.

I liked this idea—it was particularly in keeping with the atmosphere of the film itself, and not just the title. A lot of work? Well, who minds the extra work if it gets the desired result?

The Family Again

FOR his presentation of "Three Is a Family" (U.A.) at the Eltham Hill Odeon, manager Francis Minde arranged a display with a shop in the High Street specialising in baby-ware.

Renter's quads, lobby cards and stills of the Lambertson twins featured in the film were attractively set up by assistant manager Harry Kay with a banner across the top reading, "See 'Three Is a Family' at the Odeon and buy your baby clothes here."

Across the theatre canopy was hung a miniature washing line with baby clothes hung on it, with a card reading "Every day is washday when 'Three Is a Family.'"

Remembrance

AN impressive display was put up by W. A. Benn in the foyer of the Lewisham Gaumont recently to draw attention to "A Show to Remember" (Columbia).

It consisted of well-painted linen panels containing lifelike portraits of the stars, besides the usual letterpress details of the production. Some of the oblong panels were fixed to broad pillars flanking the central stairway; others were suspended between them. Plush curtains and gilt frames added the finishing touch.

A Singing Success

K. MEECHER, of the Islington Odeon made use of a friendly trader's window to advertise "Can't Help Singing" (G.F.D.-Universal), but modified his usual plan of using the entire window space by taking only part of it.

Among furniture from the dealer's stock Mr. Meecher arranged a back panel, flanked by double pillars of different sizes. The centre board bore a head portrait of Deanna Durbin above the poster: "See Deanna in her first Technicolor triumph," and the pillars

The Showman On:

HOW NOT TO EXPLOIT "BLITHE SPIRIT" : ELEPHANT ASSISTS : AN IDEA FROM THE BRAINS TRUST

carried further portraits and a number of stills.

By clever balancing, the furniture was arranged so as to fit in with the publicity instead of competing with it.

The Right Position

AS I looked at the house-front publicity on the Kensington Odeon I thought its position over the doors was dictated merely by the position of the entrances. E. C. Chisman told me that this was not the case.

The height of large pictorial and letterpress panels and the banner had been fixed so that passengers in passing 'buses could see the display from both upper and lower decks.

It seemed a small point, but it may be worth while.

Old Lino

OLD lino was put to good use by H. W. Dixon, of the Peckham Odeon, for his foyer display for "Can't Help Singing" (G.F.D.).

The background was a board 6 ft. by 8 ft., painted with a country scene, across which was written the film title, star names and a pattern of musical signs. Standing in front of this was a full-size cut-out of Deanna Durbin.

The backing was old lino, battened together, and the figure was done on unwanted patent-boarding, cut to shape. Art work, by Mr. Dixon's artist, was of high quality and the completed effect was quite attractive.

Invisible Handshake

DO you try to make people feel welcome when they come to your theatre? If not, you are not trying to get the maximum box-office results.

At a strategic point in the circle lounge of the Old Kent Road Odeon-Astoria I saw one of the stock Odeon frames carrying the poster: "Welcome to the Astoria!"

A small point, but it was a good substitute for a personal greeting from manager or attendant.

Much in Little

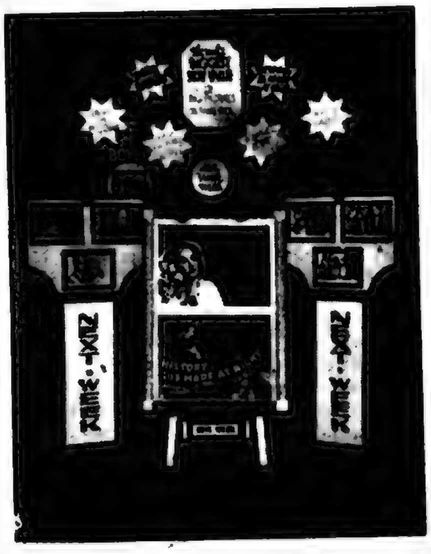
THE Burnt Oak Odeon has one of the smallest vestibules of any modern Metropolitan kinema, and this is no asset to advertising.

However, C. W. Field does his best with the limited space at his disposal, and when I called there a few days ago a large black fabric-faced panel headed "Odeon—coming shortly" caught my eye. Below this was an assortment of snippings from a renter's coloured litho. bill advertising future programmes.

The coloured faces and figures on the black backing caught the eye more than another backing colour would have done. Colour is very important!

FORTHCOMING ATTRACTIONS
ALAN LADD
LORETTA YOUNG
NEXT WEEK
LADD YOUNG
AND NOW
Tomorrow
by Rachel Field
Read the Book See the Picture!

Neat display by R. G. Butler, at the Capitol (Odeon), Cardiff, for Paramount's AND NOW TOMORROW, and (below), this is a bright idea to attract attention to a double feature, put up by Charles Smith at the Harrogate Odeon



Warning!

THE pending general release of "Blithe Spirit" (G.F.D.) calls for a note of warning to showmen in regard to the way in which this film is exploited.

A manager suggested to me the other day that he would contact the local spiritualist society and try to get their medium on the stage. That is about the worst possible thing he could do. It must not be overlooked that spiritualism is regarded by its many followers as a religion and therefore not a subject for advertisement or "mockery."

Moreover, the Coward comedy is in the nature of a caricature of true spiritualism.

There is no reason why the showman should not contact local spiritualist leaders, draw their attention to the nature of the film and invite them to a special screening, but no suggestion should be made that their resident medium gives a "demonstration" or goes on the stage.

They might be invited to meet representatives of the Press and offer their comments on the production, but I think that is as far as anyone should go. The essential factor is to exercise the utmost tact in dealing with a delicate subject which, carelessly handled, might cause offence.

Don't advertise the film as just a ghost story; the uninitiated public might feel misled!

Any Day Now

HERE'S one way of introducing topicality into your publicity.

J. Draycott Simpson, of the Odeon, Bristol, took advantage of the interest being shown in the nearness of VE-Day to secure some publicity for "And Now To-morrow" (Paramount). Over the main entrance he had three flag poles flying the flags of the Allies. Across the poles, beneath the flags, a large poster read: "To-day or any day, Victory—'And Now To-morrow'? Alan Ladd, Loretta Young." A simple method of publicity.

On the Target

TOPICAL displays are worth while—whether posters, foyer set-ups, or front of house material.

J. A. Campbell, of the Bury Odeon, designed a large foyer poster to advertise his coming attractions. The poster showed Allied aircraft on a raid.

In the centre were the letters—"B-A-N-G on the target, Odeon's coming attractions." The "coming attractions" were five large bombs, falling from the raiders. Each bomb bore the title of a coming film.

A good idea, well carried out.

HOTEL BERLIN
HOTEL BERLIN

The front-cf-house at the Warner Theatre, London, for their topical film, HOTEL BERLIN

Elephant Assists

GAUMONT-BRITISH manager, Jack Dixon, Westgate, Newcastle, used an elephant to advertise Columbia's "He Snoops to Conquer." At least that is showmanship in a big way!

The elephant was draped with linen, one side advertising the circus in which Jumbo was appearing, and the other boosting the film at the Westgate. When the elephant was passing the Westgate he wandered into the front portico, where he became wedged.

The newspapers discovered that he was the elephant who appeared with Sabu in "Elephant Boy," which made an excellent story.

It is surprising what local Press boys do find out. If the manager helps them to get an "angle" on a stunt like this he will indirectly be helping himself to get even better publicity. Never let a possibility pass you by.

Detailed Display

DETAIL is only good in a display if it is the kind of detail that is going to interest the passer-by and hold his attention. So often I have seen detailed displays which have taken many hours to build, but because of their very detail they have failed to impress the main point in the mind of those who see them.

A congestion of ideas always distract from the main points which need emphasis—title, stars and where and when the film is showing.

H. W. Bell, of the Crumlin Picture House, Belfast, had a very detailed window display for "Cover Girl" (Columbia). Fortunately, it was the right kind of detail. I mean, all his detail was in the form of small showcards, stills and portraits—*each of which centred on the star*. If they had been centred on different themes the result may not have been so successful.

That's important. Do be careful with your detail. It's dangerous to have too much.

Mr. Bell's display was originally carried out. His draped background consisted of old tabs, seat-repairing material and other odds and ends.

"Finally," adds Mr. Bell, "the next morning, after the window had been dressed, a car crashed into the shop next door, and quite a few people thought it was our fault."

A piece of luck for attracting the crowds—but he doesn't say if it was his fault!!

Making Them Think

PEOPLE like being made to think. the success of the B.B.C.'s Brains Trust is proof of that. What better picture could there be for making people think than "They Came to a City" (Ealing)?

Manager Kerridge, of the Regal, West Norwood, arranged a Brains Trust for

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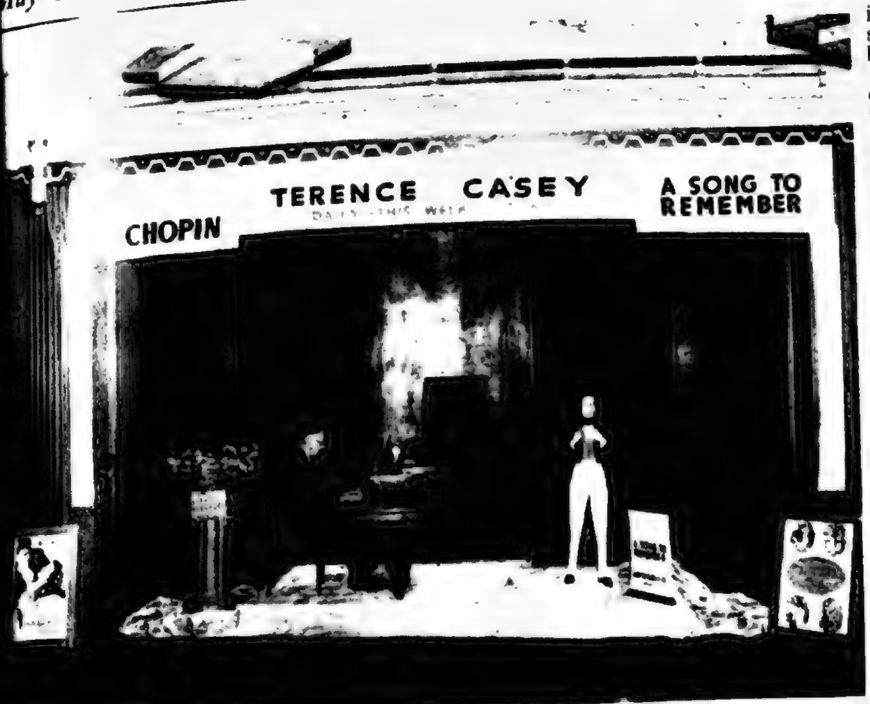
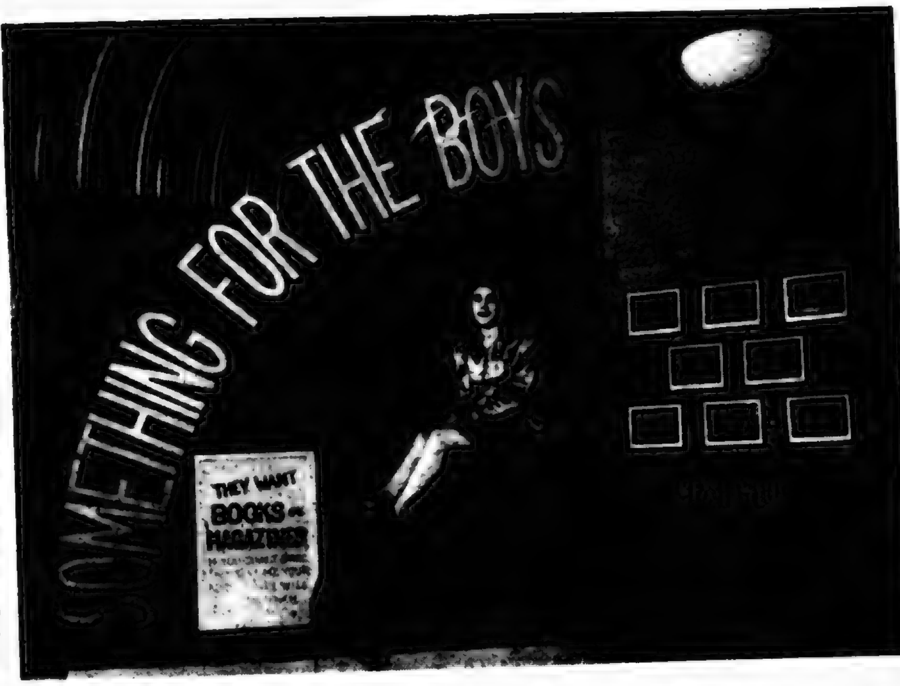


This piano was actually used by Chopin. It was played by organist Terence Casey in the foyer of the Kilburn State to advertise SONG TO REMEMBER (Columbia), and (below), an usherette helped C. A. Tooth put over SOMETHING FOR THE BOYS (20th-Fox) at the Odeon, St. Albans



is film when it was showing at his eatre.

Monday opened to normal business, t by Tuesday great interest had been oused and business during the remainr of the week was above the average.

Those taking part in the Trust were ill Luckwell (G.-B. exploitation anager), the Mayor of Lambeth, the m critic *South London Advertiser*, e vicar of West Norwood, and the cretary, South London Peace Construcon Committee.

Can't Help Seeing

HAVING obtained a 12 ft. by 8 ft. board for outside publicity for th-Fox's "Wilson" at the Hendon deon, Claud Herold decided to use it gain for "Can't Help Singing" G.F.D.-Universal) and got his art department to repaint it with a colourful esign of musical notes and signs d a head of Deanna Durbin.

It was placed on the corner of the ilding over the canopy, where it ced three main roads. Mr. Herold is n experienced designer, and I noticed at he introduced into the design his n "trade-mark"—an idiosyncracy which one would always be able to entify his work. Not a bad idea; it rsonalises the publicity.

Sheen Shines

FOR G.F.D.'s "Fanny By Gaslight," Capt. Henry Kerr, of the East een Odeon-Empire, extended his publicity beyond the normal boundaries of e district. The nearest Odeon to his n is at Putney, but by a freak of the oking system the film was not due for reening there, so he grasped the ance to publicise his theatre in that ea.

The C[illegible]nty of London Electric Supply [illegible] heir showrooms for an attrac[illegible] display.

The [illegible] half of the display was a [illegible]ression of a modern block of [illegible] flagged with a small panel [illegible] some domestic electrical [illegible] clock, washing machine, or [illegible]ss the top was a "lightning [illegible]aring the caption: "The [illegible] the future."

[illegible]ight was a subdued picture, [illegible] with the brilliance of the [illegible]rt, of a cul-de-sac under a [illegible] announcing: "The magic [illegible]t—at the Empire, East Sheen." [illegible]ne street gas-lamp at one side [illegible] to throw a beam of light on a [illegible]hich read: "Don't fail to see [illegible]rd-breaking drama," quoting [illegible] star names, address of the [illegible] and times of showing.

Enlarging On It

A [illegible]OTO. enlargement is sometimes [illegible]useful publicity aid.

W[illegible] he was running a collection for [illegible]eorge V Fund for Sailors at the Regal (A.B.C.), F. C. Harper received an appeal letter from the First Lord of the Admiralty.

A small letter is not easy for a crowd of people to read, so Mr. Harper had a poster-size photo. enlargement made and put it in his foyer, where it attracted considerable attention—and no doubt stimulated contributions.

Traveller's Aid

THERE are many kinemanagers who do not realise the importance of transport in helping the entertainment business.

The manager of a newly opened hall in a rather out-of-the-way district told me the other day that he had received several telephone calls asking the best way to his theatre.

Acting on this tip, he has arranged for the display of posters at the local station.

This might be supplemented where necessary by bills at 'bus and tram stops and even in the vehicles themselves.

Display at the theatre of times of the last transport home would also be a service welcomed by patrons who come from other districts.

New Brooms

IS there any truth in the suggestion made in my hearing the other day by an inexperienced manager that if he were to ask his head office for something new for his hall—an additional display frame, for instance, the request would be rejected summarily, whereas if a new manager were installed and sent in demands, his requirements would be met almost without question?

It is noticeable that a new manager is often able to make changes as soon as he takes over.

But either a piece of equipment is necessary or it is not. The fact whether the applicant is a long-established manager or a newcomer should not affect the decision, which should rest solely on the merits of the demand.

Face Value

PICTUREGOERS take a keen interest in staff faces, and this foible is being capitalised by E. C. Chisman at the Kensington Odeon.

In the circle lounge, adjoining the restaurant and café, he has two large star portraits from coming films. Each head is about 3 ft. by 4 ft. and well painted by a competent artist.

During the week of the film's run these are transferred to the house front, over the entrance doors, where they are supplemented by letterpress publicity.

This is a simple idea, but it draws the fans!

Local Artist

A CRIPPLE approached H. W. Dixon, manager of the Peckham Odeon, a little while back asking whether there was any art work he could do to advertise the programmes.

To test his capabilities, Mr. Dixon set him writing simple notices on the glass panels of the swing doors in the circle lounge, and the results were so good that he was put on to the preparation of more impressive display pieces.

The consequence is that Mr. Dixon can now obtain really striking panels and cut-outs whenever he needs them—and at a fraction of the cost charged by commercial studios.

It is always a good idea to foster local art, as it makes good will in the district and has the advantage that you can get the exact results you want.

Any Questions?

BROADCAST quiz programmes are very popular—every day and sometimes twice a day, a B.B.C. programme incorporates a question competition in which the audience takes part.

John Corker, G.-B.'s divisional publicity manager, has brought quiz time to the kinema, linking the idea with valuable Press publicity in the *Palmers Green Gazette.*

Audiences at the Palmadium (G.-B.), Palmers Green, are very enthusiastic over the contests. Simple scenery is built on the stage for the stunt, consisting of two simply decorated light coloured "flats" with a large question mark in a circle linking the "flats" together.

Competitors take part through a "mike." Before the show they can select a subject on which they will answer questions—radio, books, films, sport, general knowledge; then points are awarded for their answers by the question master.

This idea may lend itself to adaption in other parts of the country. It is, of course, of little value to a manager who has to deal with a conservative audience, but it should go down well in Manchester, Liverpool, Blackpool or Brighton! Free passes need be the only prizes—a contest to boost attendances. at no cost.

On the Record

SOMETHING original was put over at Bristol recently. J. Draycott Simpson, of the Odeon, invited patrons to bring a favourite gramophone record to the theatre and have it played on the non-sync.

The invitation was linked up with advance publicity for some of the films he was showing during April by means of a bold foyer display.

This included a large facsimile of a gramophone record, with the wording below, "Your choice of records" and "Our choice of films."

The lower part of the display consisted of an illuminated white disc bearing a double-headed arrow pointing to easels on each side which carried details of coming attractions.

For the Boys

USHERETTES are often willing to help exploit the show. One member of the staff helped manager C. A. Tooth put over a foyer display for "Something for the Boys" (20th-Fox) at the Capitol (Odeon), St. Albans.

Two large panels were put up—one a quarter of a circle shape, the other touching it at an angle, being a normal rectangular shape.

On the edge of the curved panel, from the ground to the top, were cut-out letters spelling the film title. The other panel bore stills and cast names.

A red-haired usherette in an attractive frock sat on a dais beneath the panels. There was also a tie-up with book for the Forces.

Showmanship Flashes

WHEN exploiting United Artists' "Since You Went Away," Ralph Phillips, of Rosehill Gaumont, concentrated on the unseen star—the husband around whom the story is built, but who is not seen in the film.

Jim Bennett, Casino (G.-B.), Liverpool, put on a variety show at a Royal Ordnance factory to boost Columbia's "He Snoops to Conquer." George Formby has a big following in Lancashire, and Mr. Bennett arranged for 60 wounded soldiers to be guests in the works canteen to see the variety show. Stills and linen banners surrounded the canteen.

Len Chant, New Victoria, Preston (G.-B.), is a keen showman. During recent weeks he has organised a talent contest when Carrol Levis selected personnel for his new road show; collected £643 for the Red Cross appeal; smashed his theatre record with "Madonna of the Seven Moons"; and arranged for the Mayor of Preston to christen a Mustang "Winged Victory," for which he secured reports and photographs in every newspaper in his district. And all this in four weeks!

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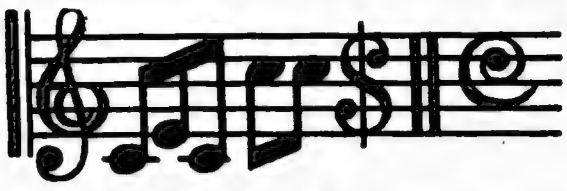

A PAGE FOR MUSICIANS AND KINE. ORGANISTS

I HAD a good laugh at an amusing sketch hanging on the wall of Maurice Cheepen's office at the Kilburn State. It was by humorist Starr Wood and showed a couple of corpulent African negroes (both in hula skirts and opera hats) standing in annoyance before the thatched pay-box of a jungle kinema.

Leaning against the counter was a poster board announcing; "Showing to-day—'Ben Hur,'" and the caption under this sketch was: "What? No Mighty Wurlitzer?"

How True!

The kinema organ to-day is an established part of any film entertainment. People feel that they have missed something if there is no organ interlude, and those kinemas that do not have such an instrument lack a definite advantage.

But those kinemas that do have an organ and do not put it to good advantage are overlooking great possibilities in good showmanship and service.

★

Should an Organist be Artist or Acrobat?

WHILE at the console the kinema organist needs to keep a nice balance between dull competence and glaring exhibitionism, and some of us do not find that easy!

I knew one keyboard performer who, although a capable performer, spoilt his performance for many people by indulging in the most exaggerated gestures and gymnastics, apparently to "show off" and give the impression of how difficult it is to play the organ. Another experienced and well-trained soloist sits at the console as if he were part of it. It is not easy for the audience to tell from his back whether he is really doing anything or not.

Neither of these extremes is desirable, and a study of the methods of the most popular players will show how they introduce life into their performances by frequent microphone announcements and changes of position. Don't be a dummy and don't be showy; neither is good practice.

★

Don't be a Very Careless Player!

I AM surprised at the carelessness sometimes displayed by really competent musicians. It seems as if they think that the majority of their audiences don't know music and therefore won't notice whether pieces are correctly played or not.

I recall one performer who cannot even play the proper bass to his own signature tune and who, when I ventured to suggest at a rehearsal of a stage show that his playing of one composition could have been improved, brushed my comment aside with the remark, "I know, but it's only a rehearsal. At the actual show I shall play it properly."

In fact, he didn't!

This slovenly kind of performance gives the musician and the hall a bad name with those who know even a little about music. Organists would probably be surprised at the number of kinegoers who have some musical knowledge—enough, at any rate, to detect errors of playing and technique. War time conditions have led many workers to form factory and dance bands; "Music While You Work" by professional bands has widely increased musical appreciation, and music of all kinds have never been more familiar to the masses.

The kinema organist who seeks to build a reputation for something more than mere strumming during the gaps in the film performance needs to give his best at all times and to play *up* to his audiences rather than *down*.

★

Raising the Taste of His Audience

JACK HARTLAND, who has lately started a new series of Friday evening organ interludes at the Cheltenham Spa Gaumont has had a distinguished career in music. He first appeared at the Leyton Savoy, and later opened the instrument at the Majestic, Rochester.

While at the Holloway Gaumont he suffered from enemy air raids and had to retire from "South-East England" to recuperate. Moving to peaceful Cheltenham Spa, he took on factory work, but continued to exercise his vocation by acting as organist and orchestral pianist to the town's Municipal Orchestra, which gives Sunday evening concerts. Nor is this his first public appearance in the town, for many years ago he was in charge of the orchestra at the North Street Picture House, and has also performed at the nearby Coliseum.

A. Bowen put on this EASTER PARADE musical show at the Chatham Palace and (left) Jess Yates, resident at the Pyramid, Sale, Manchester, makes frequent use of two organ consoles

Hitherto, organ interludes at the Gaumont have been in the nature of singsongs, but Hartland is introducing a rather higher tone into his programmes including such numbers as excerpts from "Faust," a Strauss waltz, "Jealousy," and (for the moderns) the "St. Louis Blues." His programmes run about 12 minutes, and although I was not able to hear one I was told that the audiences are showing appreciation of them.

The Compton organ, by the way, is not ideally placed, for the sound has to be amplified from under the stage by loudspeakers in the orchestra pit, an arrangement which is probably distinctly baffling to the musician.

★

Rehearse Your Coupling Tunes

WHERE there is an organist whose duties consist only of linking the films, playing in and out the trailer and providing "atmosphere," I wonder how many managers trouble about rehearsals?

I stood in the Kensington Odeon the other day with manager E. C. Chisman and watched the trailer run through while organist Derek Leask (who is probably one of our youngest console performers) did his stuff.

The trailer ended to the strains of the organ and the second feature began. Leask played an unobtrusive, appropriate melody which ended precisely at the right moment.

"It took us four rehearsals to get that right," commented Chisman. I am not sure who found it most trying—the meticulous manager, the organist or the projection staff, compelled to run and rewind the spool four times, but I am sure it was well worth while.

★

Alf Richards is Better Now

NOT having seen or heard of Alfred Richards for some time, I had been wondering what had happened to this ex-organist. Readers will recall that Richards spent six years with G.-B. in the Midlands and London. Then he joined the Odeon circuit in 1934, was two years at Weston-super-Mare, where he made a reputation by his broadcasts from the organ there, and in 1937 became resident organist at the Swiss Cottage Odeon, when that hall was opened. Nine months later he was appointed manager of the Islington Odeon, took over the Wealdstone hall early in 1941, and a couple of years later went to Burnt Oak.

Never very robust, his health suffered seriously as a result of a parachute-mine incident in which he nearly lost his life. He was compelled some while back to take a rest from active duty.

I am told that Alfred is now much better, and there is a rumour that he may soon be back again at his old place—the console—possibly in an area which is known to him.

I am sure all his friends in the Trade will wish him better luck in future.

THE CONSOLE

Doré Silverman has been appointed London representative of the American film Trade weekly, ***Box Office***. For 14 years film editor of ***The London Weekly Diary***, for many years film reviewer of ***The Era***, he has been writing in and about films for 20 years.

MUSICAL SUGGESTIONS FOR MAY 28 RELEASES

A PLACE OF ONE'S OWN (Eagle-Lion)

CERT. A. Length 8,266 ft. Reg. No. Br./Dr.8151. Reviewed in KINE. March 22, 1945.

STARS. — Margaret Lockwood, James Mason.

ATMOSPHERE.—Stately period "haunted house" mystery, thought-provoking, macabre.

ORGAN.—"Danse Macabre" (Saint-Saëns).

NON-SYNC.—"1812" Overture (Tchaikovsky), the first part, as recorded by Royal Opera House Orchestra on H.M.V. C.1280.

UNDER THE CLOCK (M-G-M)

CERT. A. Length 8,115 ft. Reg. No. ——. Reviewed in KINE. April 26. 1945.

STARS.—Judy Garland, Robert Walker.

ATMOSPHERE. — Comedy boy-meets-girl story, with New York locale.

ORGAN." With a Song in My Heart." or "Acceleration Waltz" (Strauss).

NON-SYNC.—"With a Song in My Heart." recorded by Andre Kostelanetz and Orchestra on Col. D.B.2107.

LAKE PLACID SERENADE (British Lion)

CERT. U. Length 7,686 ft. Reg. No. F.8123. Reviewed in KINE. March 29, 1945.

STARS.—Vera Hruba Ralston, Eugene Pallette.

ATMOSPHERE. — Ice-rink musical with Cinderella theme background.

ORGAN.—"Skaters' Waltz" or waltz medley.

NON-SYNC. — As organ, recorded by the Boston Promenade Orchestra on H.M.V. B8665.

FOR YOU ALONE (Butcher's)

CERT. U. Length 8,850 ft. Reg. No. Br./R.8113. Reviewed in KINE. March 8, 1945.

STARS.—Lesley Brook, Jimmy Hanley.

ATMOSPHERE.—Romantic melodrama, set in English village, with excuses for song.

ORGAN.—"For You Alone" and popular ballads, "Trees," "I'll Walk Beside You," etc.

NON-SYNC.—"Apres Midi d'un Faune" (Debussy), recorded by the Philadelphia Symphony Orchestra on H.M.V. D.1768.

THE MISSING JUROR (Columbia)

CERT. A. Length 5,860 ft. Reg. No. F.8083. Reviewed in KINE. May 3, 1945.

STARS.—Jim Bannon, Janis Carter.

ATMOSPHERE.—Reporter crime drama, featuring a guiltless playboy.

ORGAN.—"Pavane Pour Une Infante Defunte" (Ravel).

NON-SYNC.—As organ, recorded by Andre Kostelanetz and Orchestra on Col. D.X.1001.

CREATING THE PROPER ATMOSPHERE

Suggestions for the Correct Use of the Non-Sync.

EFFICIENCY INCREASES PATRONAGE

SHOW NSHIP does not mean disp ng a few posters, rrangin shop-window tie-up nd boo g your attractions with xtra adv sing space in the Press nd leav t at that. Good show- manship udes all this *plus the* *ray you sent the programme to* *your pa s.*

The efficiently you put the show the better will it be enjoye the audience, and the more t njoy themselves in your kinem. more likely are they to come a *-regularly.*

Use Atmosphere

By st ted presentation, even the poorest ond feature can be made to pass as first feature. How?

Why it that the same film seems so much etter in a West End theatre than it does at the Kinecote, Little Muddleto

The answer—*presentation.*

The ba of all atmosphere is created by good projection (and here the "chief" can be a valuable ally), the correct use of both stage and house lighting, and by courteous attention from the staff.

But the maximum amount of atmosphere should be created by the careful use of music. No manager can deny the atmosphere which is created by stage lighting and the artistic use of the tabs, all of which has been developed in the kinema to a fine art. Yet the maximum use has yet to be made of interval music.

Public Taste?

"But why play Beethoven because it fits the type of film, when no one in the audience likes Beethoven but would much prefer to hear Tin Pan Alley?" is a question that I am likely to be asked.

It creates atmosphere. Does the audience like Beethoven any more because his music is adapted into the musical score of any particular film? No. But would they enjoy a love scene by Boyer to the tune of "I Do Like to be Beside the Sea" or a horse-chase to the music of "Love's Old Sweet Song"?

No, the public does not want to hear a recital; but play the correct type of music before your film and you will have improved its presentation. Even if Mr. Smith would not pay ten shillings to hear "Valse Triste" played at the Albert Hall, because you play a bit of it before your murder mystery he is subconsciously kept in an atmosphere which will help to give him a little more enjoyment from the picture.

Choosing Your Music

Give the public the music they want during the organist's interlude, if you are fortunate in having an organ.

Never play swing before a drama; never play Beethoven before Rita Hayworth! Each has its place.

Too often have I heard a non-sync. with worn needle grinding out some old dance tune (often complete with vocal refrain) to introduce such pictures as "Bernadette," "Song to Remember," "Double Indemnity," or even "Gone with the Wind."

It won't do.

After the war the public will demand the maximum from their kinema entertainment. They will go to the kinemas which give them the best entertainment, and this factor of presentation adds to that entertainment.

Start a Library

For many years the KINE. has made weekly suggestions for interval music to current releases. Many managers have found this feature invaluable.

It is an easy matter for the organist to obtain his music for both linking purposes and starred interludes. But records for the non-sync. are often more difficult to obtain, and for the independent one-hall man are too often a costly business.

But cost does not have to prevent the use of proper non-sync. music.

Start a small record library of your own. I know a number of managers who have done this, and from a collection of twenty or thirty records can select something suitable for every programme.

Your local dealer is always at your service, and the record companies issue cross-indexed complete catalogues, together with descriptive monthly supplements.

P. G. B.

START YOUR LIBRARY WITH THESE RECORDS

THE following list of gramophone records, listed under descriptive headings, is intended for guidance in selecting suitable non-sync. interval music, to create the atmosphere so necessary in good film presentation. Whereas it is in no way complete, it is representative of types of music suitable for inclusion in a small library. Most titles have been recorded by more than one artist; those artists given are not necessarily the best versions of the music. Individual musicians will doubtless be able to select further items for inclusion under the various headings: but the following should give an idea of the types of music desirable for a kinema record library.

Light

(HUMOROUS)

"BUGLE CALL RAG," Ballyhooligans, H.M.V. BD5013; "DICKY BIRD HOP," A. Campoli's Orch., H.M.V. BD724; "PARADE OF THE TIN SOLDIERS," New Light Symp., H.M.V. B8 5; "TEDDY BEARS' PICNIC," H. Hall and Orch., Col. FB2816; "WHISTLER AND HIS DOG," Orch. Mascotte, Parl. F1840.

(GAIETY)

"ACCELERATION WALTZ" (Strauss), by Minneapolis Symp., H.M.V. DB2624; "CASSE NOISETTE" Ov. (Tschaikovsky), L.P.O., H.M.V. C2922; "EMPEROR WALTZ" (Strauss), by Boston Prom. Orch., H.M.V. C3177; "THREE ELIZABETHS" (Coates), Pt. 1, by N.S.O. Decca K1109; "WITH A SONG IN MY HEART," by A. Kostelanetz and Orch. Col. DB2107.

(PEACEFUL)

"APRES MIDI D'UN FAUNE" (Debussy), Philadelphia Symp., H.M.V. D1768; "BERCEUSE" (Sibelius), Philadelphia Symp., H.M.V. DB3534; "ON HEARING THE FIRST CUCKOO IN SPRING" (Delius), by L.P.O., H.M.V. B8819; "WILLIAM TELL" (Rossini) OV., Pt. 3, by Boston Prom., H.M.V. 38694.

(FAST)

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Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert
			LONDON.			
Thur., May 10	10.45 a.m.	Studio One	I Love a Mystery	Columbia	———	—
„ „ 10	11 a.m.	G.B. Theatre	Elephants Never Forget	Renown	Oliver Hardy	—
„ „ 10	10.30 a.m. & 2.30 p.m.	Century	Czarina	20th Century-Fox	Tallulah Bankhead	—
Fri., „ 11	10.30 a.m.	Private Theatre	High Powered	Paramount	Robert Lowery	—
„ „ 11	10.45 a.m.	Studio One	Leave It To Blondie	Columbia	Penny Singleton	—
„ „ 11	2.30 p.m.	G.B. Theatre	I've Got a Horse	Renown	Sandy Powell	—
„ „ 11	10.30 a.m.	Private Theatre	Six Shorts	G.F.D.	———	—
Tues., „ 15	2.30 p.m.	G.B. Theatre	No Parking	Renown	Gordon Harker	—
„ „ 15	10.30 a.m.	Studio One	Tarzan and the Amazons	RKO-Radio	Johnny Weissmull	—
			BIRMINGHAM.			
Tues., May 15	10.45 a.m.	Scala	The Jade Mask	Ealing	Sidney Toler	A
„ „ 15	10.30 a.m.	Futurist	Rationing	M-G-M	Wallace Beery	U
Wed., „ 16	10.30 a.m.	Futurist	Czarina	20th Century-Fox	Tallulah Bankhead	—
Fri., „ 18	10.30 a.m.	Scala	Sudan	G.F.D.	Maria Montez	—
„ „ 18	10.30 a.m.	Futurist	Bring on the Girls	Paramount	Veronica Lake	A
			CARDIFF.			
Tues., May 15	10.45 a.m.	Park Hall	Meet Miss Bobby Socks	Columbia	Bob Crosby	—
„ „ 15	10.45 a.m.	Odeon	Silent Partner	British Lion	William Terry	—
Fri., „ 18	10.45 a.m.	Park Hall	Under the Clock	M-G-M	Judy Garland	—
„ „ 18	10.45 a.m.	Empire	Czarina	20th Century-Fox	Tallulah Bankhead	—
			GLASGOW.			
Tues., May 15	10.45 a.m.	New Savoy	Sudan	G.F.D.	Maria Montez	—
„ „ 15	10.45 a.m.	Cosmo	Bring on the Girls	Paramount	Veronica Lake	A
„ „ 15	11 a.m. & 2.30 p.m.	Own Theatre	Czarina	20th Century-Fox	Tallulah Bankhead	—
			LEEDS.			
Tues., „ 15	10.45 a.m.	Tower	Silent Partner	British Lion	William Terry	—
„ „ 15	10.30 a.m.	Ritz	Alibi	Renown	James Mason	
Wed., „ 16	10.45 a.m.	Tatler	Honeymoon Ahead	G.F.D.	Allan Jones	A
Thur., „ 17	10.30 a.m.	Ritz	Under the Clock	M-G-M	Judy Garland	—
Fri., „ 18	10.30 a.m.	Tower	Thunderhead	20th Century-Fox	Roddy McDowall	U
			LIVERPOOL.			
Tues., May 15	10.45 a.m.	Scala	Alibi	Renown	James Mason	—
„ „ 15	11 a.m.	Own Theatre	Czarina	20th Century-Fox	Tallulah Bankhead	—
Wed., „ 16	10.45 a.m.	Scala	Sudan	G.F.D.	Maria Montez	—
			MANCHESTER.			
Tues., May 15	10.45 a.m.	Gaumont	Sudan	G.F.D.	Maria Montez	—
„ „ 15	10.45 a.m.	Market St. P.H.	Alibi	Renown	James Mason	—
Wed., „ 16	10.45 a.m.	Gaiety	Honeymoon Ahead	G.F.D.	Allan Jones	A
„ „ 16	10.45 a.m.	Market Street	Under the Clock	M-G-M	Judy Garland	—
„ „ 16	10.45 a.m.	Gaumont	Czarina	20th Century-Fax	Tallulab Bankhead	—
			NEWCASTLE.			
Tues., May 15	10.45 a.m. & 3 p.m.	Own Theatre	Thunderhead	20th Century-Fox	Roddy McDowall	U
„ „ 15	10.30 a.m.	Essoldo	Earl Carroll Varieties	British Lion	Constance Moore	—
Wed., „ 16	10.45 a.m.	Stoll	A Song for Miss Julie	British Lion	Shirley Ross	—
„ „ 16	10.45 a.m.	Haymarket	Under the Clock	M-G-M	Judy Garland	—
Thur., „ 17	10.45 a.m.	Essoldo	The Great Flamarion	British Lion	Eric Von Stoheim	A
Fri., „ 18	10.45 a.m.	Essoldo	Silent Partner	British Lion	William Terry	—
„ „ 18	10.45 p.m. & 3 p.m.	Own Theatre	Czarina	20th Century-Fox	Tallulah Bankhead	—
			NOTTINGHAM.			
Tues., May 15	10.45 a.m.	Scala	A Song for Miss Julie	British Lion	Shirley Ross	—
„ „ 15	10.30 a.m.	Carlton	Under the Clock	M-G-M	Judy Garland	—
Wed., „ 16	10.45 a.m.	Scala	Silent Partner	British Lion	William Terry	—
			SHEFFIELD.			
Tues., May 15	10.30 a.m.	Cinema House	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Wed., „ 16	10.30 a.m.	Union Street	The Jade Mask	Ealing	Sidney Toler	A
Thur., „ 17	10.30 a.m.	Cinema House	Alibi	Renown	James Mason	—
Fri., „ 18	10.45 a.m.	Hippodrome	Silent Partner	British Lion	William Terry	—
„ „ 18	10.30 a.m.	Union Street	Czarina	20th Century-Fox	Tallulah Bankhead	—

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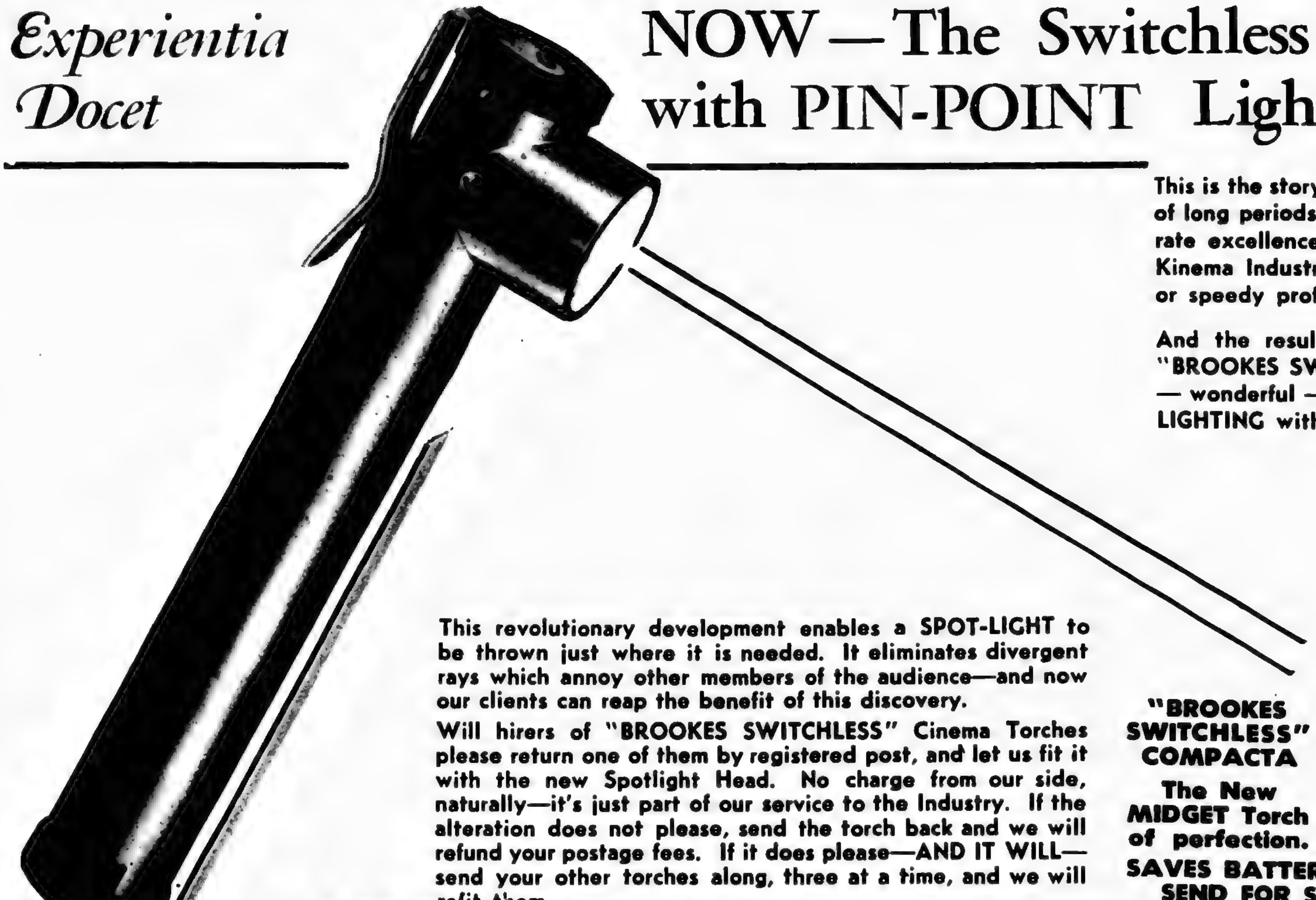

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Acting Editor: James Benson
vertisement Manager: R. E. Southworth

)bservations

NOW that VE-Day is over, every exhibitor's mind must be turning to the possibility of once again making his theatre that model of spick-and-anness which it presented in those now-r-off days of 1939.

There is much to be done before the ee flow of men and material becomes vailable for kinema repair and redecoraon; the demand for domestic dwelling pair and erection of houses to meet the quirements of returning soldiers must me first; yet the building in which the ldier-turned-civilian will take his recreaon ought to be a high second priority, nd it is to be hoped that the sympathy of ose responsible for the freeing of labour nd material will be expended in this irection. Meanwhile, however, thought an be given to the steps which must be ken to put work in hand as soon as cirumstances permit.

It is for this reason that this page of HE IDEAL KINEMA has in recent months arried particulars of the way in which amaged structures must be treated to nsure lasting strength and appearance.

Frequent reference has been made to the ery valuable pamphlets on "Repair of amaged Buildings," published by the epartment of Scientific and Industrial esearch, and obtainable free from the irector, Building Research Station, Garton, Watford, Herts. Fourteen of these otes are planned for publication, and heir substance as applicable to kinema uildings will be summarised in forthoming issues.

It should be emphasised, however, that hatever steps are taken in the direction f repair, expert workmen are necessary o secure the best results. In asphalt aying for instance, inexpert handling of aterial might easily make a damaged oofing less able to keep out wet than efore.

THEODOLITE.

RE-PAINTING STEEL AND IRONWORK

Methods of Removing Corrosion

By ELLIOTT HAMMETT

WHEN, in the February issue of the IDEAL KINEMA, the problem of the treatment or removal of damaged structural steelwork was surveyed the survey stopped short at the actual repair or replacing of members, and left the matter of repainting to a subsequent article.

Expert Examination First

Steelwork which has been exposed for long periods to the weather is no doubt badly corroded, and needs expert attention before it is safe to cover it again. In the years before the war the IDEAL KINEMA carried illustrations showing how steel members which had been in contact with coke-breeze blocks had deteriorated to such an extent that they had become incapable of sustaining the stress which they were originally intended to bear and constituted an element of danger.

Ordinary corrosion due to exposure to weather would not have anything like such a serious effect, but it is very necessary that all corrosion should be removed before any casing of members with concrete is undertaken. All work should therefore be examined by an engineer to discover whether the structural qualities of the steel have been impaired and to arrange for repairs where necessary.

Removal of Corrosion

The first step in the restoration of corroded steelwork is to clean down the surface and prepare it for painting. Chip hammers, wire brushes and steel scrapers will be needed for the purpose, and special attention should be given to junctions and the area around bolt and rivet heads.

Painted surfaces may cover rust, and when this is suspected it should be entirely removed and the surface of the steel exposed before repainting. Where, however, there is no evidence of corrosion such as a brown rust stain, a rubbing down with a wire brush is usually sufficient before applying a new coat.

Removal of old paint can be effected by burning off with special apparatus, or by caustic paint removers, which operate better upon steel than upon absorbent surfaces. Solvent paint removers are effective but more expensive. Here, as mentioned above, joints and bolt heads should receive special attention.

Temporary Treatment Snags

If temporary treatments using lubricating oils, substitute paints or bituminous compounds have been employed to arrest deterioration, and if it is desired to paint with oil paints especially careful attention is necessary. It is better to repaint with materials similar to those previously used.

Failing this, old coatings may be removed with solvent agents, or if a bituminous compound previously used has become hard, a "buffer coat," made with shellac and pigmented with aluminium or mica may be applied before painting with oil paint.

Red Lead Primers

One of the very valuable leaflets issued by the Department of Scientific and Building Research, "Note 7: Restoration of Paintwork on Steel," advises that wherever steelwork is laid bare it should be primed with red lead primer to British Standard Specification No. 1011. It also advises reference to "Post-War Building Studies No. 5: The Painting of Buildings," obtainable from H.M. Stationery Office, one shilling net. All work should be dry before priming.

Galvanised Surfaces

Galvanised iron, the surface of which has perished, presents special problems. Paints made from finely divided zinc (metal) to which a percentage of zinc oxide should be added when freshly mixed, are recommended.

The remarks above apply also to steel window frames and iron railings where these have escaped the attention of the "salvage for guns" campaign of a few years ago.

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SCREENS—FROM A SOUND ENGINEER'S POINT OF VIEW

Losses Due to Time in Use

By H. W. HASTINGS-HODGKINS

PROBLEMS of providing a bright, sharp picture and crisp intelligible sound of good quality confront every exhibitor.

Where, as is most generally the case, the loudspeakers are installed behind the screen and the transmission of sound must take place through the screen to reach the auditorium, the screen requirements for picture and sound are diametrically opposed.

For a bright and clear picture it is essential to have a clean matt surface, sufficiently dense to reflect a high percentage of the light projected upon it. For the best transmission of sound, nothing but the conducting medium, *i.e.*, air, should lie between the loudspeaker system and the listener.

A Compromise

The screen, then, must be a compromise, designed to meet these requirements as well as may be. The usual solution of the problem is to use a screen of light, flexible material—one which is not liable to resonate at audible frequencies—and to improve the sound transmission properties of the material by small perforations which cannot be perceived by the viewer at a reasonable distance.

This, of course, is no ideal solution, since much of the sound—particularly at the higher frequencies—is dissipated in the screen material or reflected backwards from it. The loss of sound at low frequencies is relatively unimportant, approximately 4 per cent. at 100 cycles, but at the high end, above 4,000 cycles, the percentage rises to 30 or more. This is the state of affairs with a new screen, but when the screen has been "treated" a number of times, the loss at high frequencies is very much greater.

The fact that these losses do occur can be checked very easily in a theatre where the screen is suspended on "lines" and can be flown. A record should be played through the sound system, and the screen flown sufficiently to expose the speaker system to view. Note should then be taken of the high-note response, *i.e.*, the definition of speech, the "edge" on the brass instruments, etc.; when the screen is dropped again the loss of much of these "highs" will be strongly marked.

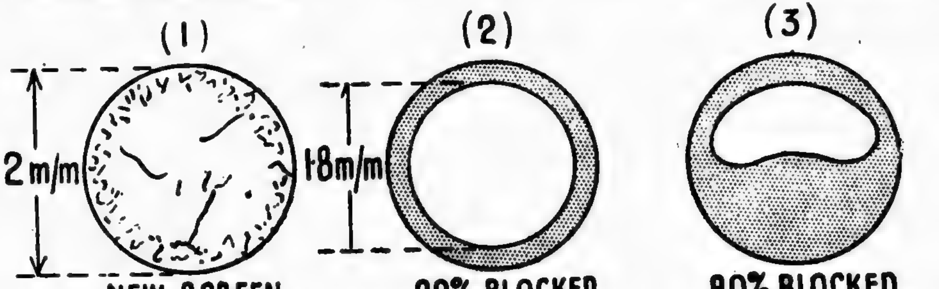
Deterioration With Time

As is remarked above, this is the state of affairs with a new screen. Unfortunately, screens need to be "treated" or sprayed with a white composition after a few months' use owing to discoloration resulting from smoke and dust in the atmosphere. This treatment gives rise to two effects on the screen as regards its suitability for the transmission of sound. In the first place, the screen becomes heavier and more dense and the absorption co-efficient of the screen material rises. The second and more serious effect is that the actual size of the perforations is reduced. Finally, after a number of treatments, some of the perforations may be entirely blocked and others partially so.

Reference to the sketch will illustrate how this takes place. Fig 1 is a single perforation in a new screen with, say, an internal diameter of 2 millimeters. The free space through the hole is slightly reduced by the presence of "hairs" or end threads in the material. After a few weeks' use, these hairs will have become reinforced by dust particles from the atmosphere. The screen is eventually treated and the hairs and dust particles form an anchorage for some of the screen dope within the diameter of perforation and we get the situation in Fig. 2. Here we have a reduction in diameter of .2 mils, assuming the thickness of the dope layer to be .1 mil. The original area of the hole was 3.142 sq. mils., and it is now 2.545 sq. mils, a reduction in area of approximately 20 per cent. Taking into consideration that the absorption coefficient of the screen material has increased owing to the surface layer of dope we may assume that the overall efficiency of the screen as regards the transmission of sound has fallen by at least 25 per cent. with one treatment only.

Half-Closed Perforations

Unless each perforation is completely cleared (almost a hopeless task) each subsequent treatment will increase blocking at an accelerating rate. The holes won't look much smaller, unless they are compared with the perforations in a new screen, but at the rate of a .1 mil deposit of dope in the perforation for each treatment, the effective area of the holes will have been reduced by 50 per cent. after three treatments, even if they escape the fate of the example shown in Fig. 3. or of becoming entirely blocked.



NEW SCREEN

20% BLOCKED AFTER ONE TREATMENT

80% BLOCKED AFTER NUMBER OF TREATMENTS

What this means in terms of high-frequency transmission loss can be imagined. It might be helpful to run a series of tests with used screens, but from figures already to hand it would appear that the loss at frequencies above 4,000 cycles in a screen which has been treated three times would be in the region of 80 to 90 per cent. The loss of overall volume entailed is not a serious matter, this can be allowed for by the projectionist, but what is serious is that the definition and clearness of speech will be much reduced, to say nothing of an entire lack of "attack," overtones, etc., in the music reproduction.

From all the above, it seems that the kinema manager who insists on a new screen every year has a strong case, especially if his house is in a city or an industrial area and he has to have the screen treated more than once in the 12 months. If a reputation is sought for having "the best sound in the district," the maximum number of treatments allowable for a screen before replacement would seem to be two—from a sound engineer's point of view, even this is one too many.

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EW BRITISH STANDARDS FOR BUILDING ACCESSORIES

Hollow Glass Blocks—Earthenware Goods—Cisterns—Gutters and Gutter Fittings

HE B.S.I. has just issued a British Stan-
dar r Hollow Glass Blocks (sometimes
own a Glass Bricks) (G.S. 1207). These
cks a used for internal and external wall
nels a are not normally bonded into
er wa units, the panel being built free of
mai structure into recesses, to avoid
ks du possible settlement or expansion.

The un are not intended to carry superim-
sed loads, but provided that all the require-
nts of the British Standard are met they
ll have adequate strength to carry their
n weight to a maximum height of 20 ft.
d to resist lateral pressure if individual
nels do not exceed 120 sq. ft. in area.

The specification deals with two types,
mely square blocks and rounded 90 degree
gle corner blocks. It specifies the com-
sition of the glass, the thickness and other
mensions, the surface finish and the jointing
ce.

reclay Sinks

A specification recently issued by the B.S.I.
ovides a range of two types of fireclay sinks
imensions and workmanship), each of
hich may be had in two sizes. The types
mprise reversible sinks without shelves in
erall sizes of 30×18×10 in. and 24×18×10 in.,
nd sinks with back shelves in sizes of 30×
×10 in. Clauses covering the construction
nd dimensions, the type of waste hole and
verflow, and details of the tap holes in the
se of sinks with shelves are given, and it
required that the sinks shall be marked
ith the British Standard number and name
identification mark of the manufacturer.
here are drawings of the various types of
nks dealt with.

avatory Basins

Two alternative overall sizes of Ceramic
avatory Basins Dimensions and Workman-
hip only are provided, (a) 25×18 in. and (b)
2×16 in., which may be made from the fol-
owing alternative materials:
earthenware, fireclay, heavy earthenware,
stoneware, vitreous china.

The quality is defined together with require-
nents respect of construction, waste hole,
ap h stud slots and other features, whilst
he m mum weight of the basins are speci-
ed. dimensions are given by means of
rawi , and it is required that the articles
hall clearly and indelibly marked with
he or identification mark of the manu-
act together with the number of the
tan

Gutter Fittings

Sp ation (B.S. No. 1205, Part 1, 1945),
orm- e first part of a complete standard
dealin with half-round and O.G. cast-iron
gutte gutter fittings and brackets. Require-
men garding quality of materials, work-
man- finish and marking are given. The
gutt re fixed at a 6 ft. effective length,
excl e of the internal depth of the socket,
whil- minimum weights are stated. The
fittin include square and obtuse left-hand
and t-hand angles, together with outlets
and e types of stop ends. Accessories
in side and top rafter brackets and two
kin f fascia brackets in mild steel and a
fas racket in cast-iron.

Cisterns and Cylinders

fication (B.S. No. 417: 1944), for
g sed mild steel cisterns, tanks and cylinders, has been issued to provide a range of appliances for post-war building and the number of sizes, as compared with the 1936 edition, is therefore considerably reduced. Requirements are stated for quality of material and workmanship, staying, screwed connections for pipes and immersion heaters, tests and marking. The test time has been increased from two minutes to five minutes, but the test pressures are unchanged. The table of dimensions for cisterns has been considerably extended in order to fix the positions and sizes of overflow inlet and outlet holes in order to assist in the use of prefabricated pipe work. The original Grade A range of tanks has been deleted, and those previously marked Grades B and C now become Grades A and B respectively. The relevant illustrations from the earlier edition are repeated, together with additions showing the standard positions of screwed connections for pipes and for immersion heaters and the standard positions of holes in cisterns.

Copies of these specifications may be obtained from the British Standards Institution, 28, Victoria Street, London, S.W.1.

Steel for Engineering

A further addendum for wrought steel for general engineering purposes for B.S.970 has been issued by the British Standard Institution with the reference No. P.D. 338. The new addendum includes one or two correction to EN 30, but the major feature is the incorporation of a new steel to which has been given the reference EN 320. This new steel is a 2 per cent. nickel, 2 per cent. chromium case hardening steel with an ultimate tensile stress of 85 tons per sq. in. The material is, therefore, capable of meeting the test requirements of Specification EN 39.

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EQUIPPING AN R.A.F. KINEMA

A Co-operative Service Effort

GENUITY in making the most of techni- cal skill and experience within the ranks n R.A.F. camp personnel, and translating ting material to new purposes has pro- d a camp in the Home Counties with an ctive kinema of 350 capacity which runs shows a day seven days a week.

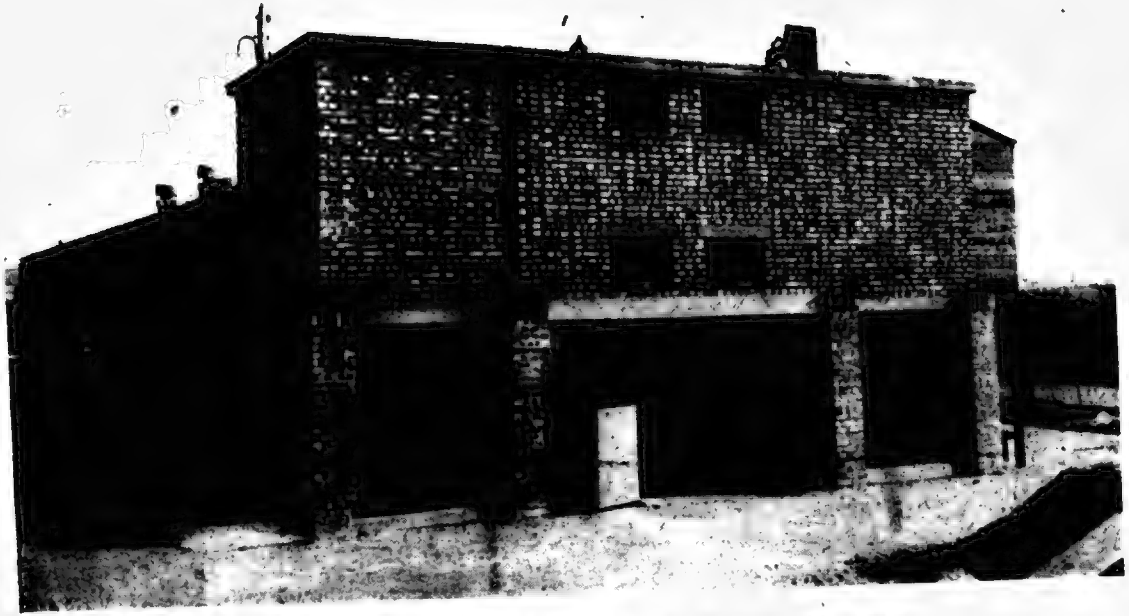
efore the building was taken over and re- lelled occasional shows were held in a en hut provided with Army seat forms, naturally the absence of floor rake meant those in the front row were the only ons who had an uninterrupted view of screen.

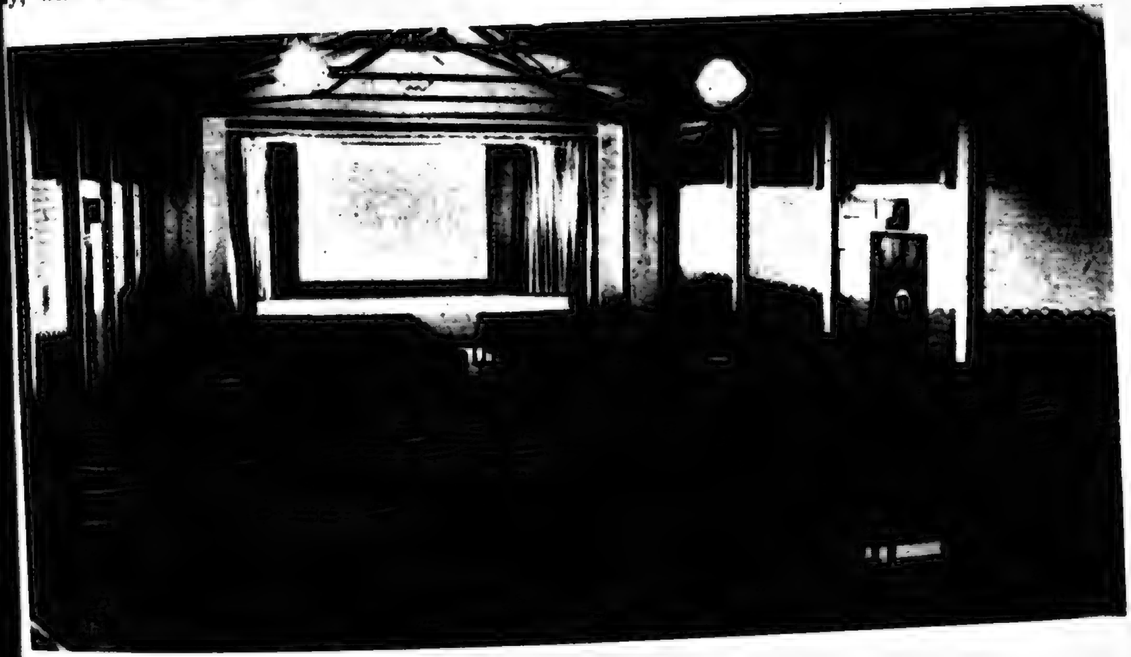
cting the Kinema

nearby building only partly finished was n as a suitable entertainment centre, and ns for a projector room housed behind the in facade were drawn by Wing-Comdr. W. y, who also planned the auditorium and e general lay-out. Bricklayers on the site cupied themselves in spare time from regu- r jobs and eventually a neat addition to the isting building was made with projection, -wind and rectifier rooms, holes being cut the existing exterior walls for projection orts, etc.

The unit was fortunate enough to persuade essrs. Crittall to donate the entrance doors, and with the assistance of Corporal Humphreys mural designs and other painting provide an attractive interior.

The foyer is provided with a cash desk on the left-hand upon entering, while a tobacco kiosk is on the extreme right.


Main facade of the R.A.F. kinema described on this page


The auditorium from the rear

Projection Equipment

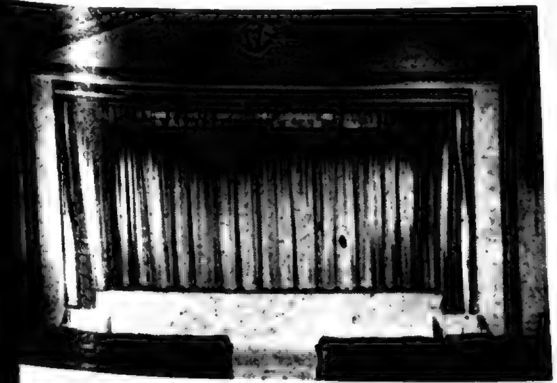
B.T.-H. projection and sound equipment was removed from the former hut, and a Nevelin rectifier installed to provide current for the arcs.

The technical equipment of the kinema was supervised by Corpl. T. A. Burrowes, who, before joining the R.A.F. five years ago, as projectionist at the Century kinema, Glasgow, 20th-Fox's Trade show theatre. He is the chief projectionist at the camp kinema and is assisted by L.A.C. D. S. McGarvey, formerly with Kodak in Scotland and A/C Maundell who was with Odeon.

A stage 24 ft. wide by 25 ft. deep, provided with public address equipment, enables live shows to be presented, lit with a good array of stage illumination units, including a spot-light. The beaded screen was supplied by Andrew Smith Harkness.

Carpeting, chairs and stage curtains were supplied and fixed by Walturdaw.

Charges are 1s. 6d., 1s., and 9d., and the profits made are devoted to liquidating the debt incurred by purchase of equipment and building costs. Already two-thirds of the debt has been extinguished.


Proscenium and stage curtain

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Standard Chair Planned

The Board of Trade has received an interim report from the Woven Furniture Reconstruction Committee, which gives detailed information about the structure of the industry, of its labour force and factory space, and of its requirements of various raw materials. The report makes recommendations about the production of woven furniture conforming to a minimum standard of quality, and in particular proposes specifications for a standard chair to be made in the interim period while supplies of materials are still very limited.

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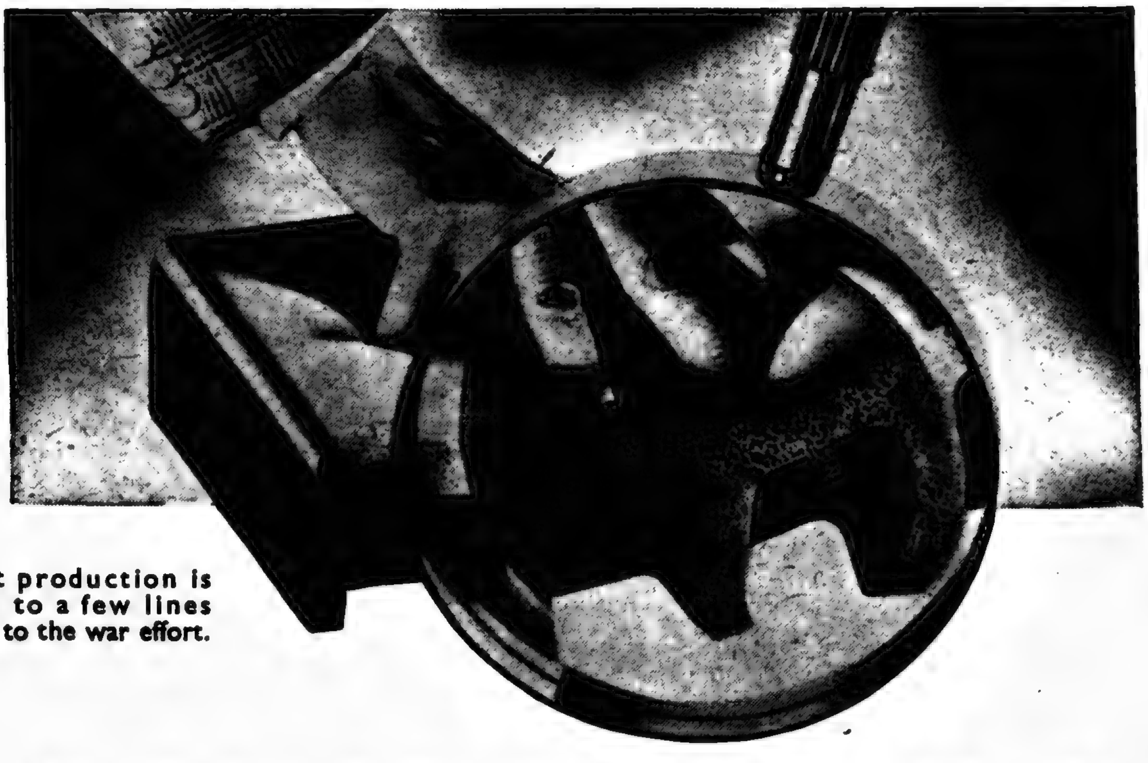

Present production is limited to a few lines essential to the war effort.

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A NOVEL CROSS-OVER SCHEME FOR DISC RECORDS

Twelve Distinct Programmes Provided

N how many picture houses where non-sync [illegible] cords are used is a programme of su [illegible] ects set out at the beginning of each [illegible] k to fit in with the subjects to be eened In some picture-houses the ords [illegible] ved are either chosen in a hap-zard [illegible] nner, according to the passing cy [illegible] he operator, or picked up as the arest [illegible] hand to fill up a few minutes in-val.

The ri [illegible] t use of the tunes when the non-nc. oc [illegible] pies the attention of the audience much more important than it is thought som managers to be. My main interest s mo [illegible] h is to bring to readers' notice a heme of planning the interchange of amophone records over the houses of a all circuit. Jack Rolls, manager of the tz., Potters Bar, and an organist of recog-sed attainment, is the originator of the heme which I feel has merits demanding its ose attention by managers everywhere.

He suggests that the library of records may in the possession of every theatre or may run on a scheme of one set of records for ery three theatres.

The scheme allows for 12 separate and dis-nct programmes of music. Forty-eight uble-sided records are involved.

Each programme consists of
- One three minute March.
- One eight minute Selection.
- One three minute Slow Melody.
- One four minute Heavy and Dramatic Melody.
- One three minute Viennese Type Waltz.
- Two three minute rhythmic numbers.

All tunes are of the type that do not date. ne selections, waltzes, etc., are all tuneful ut not well enough known to be recognised hen heard again 12 weeks later. The dance umbers are all of the "Jazz Classic" type—d numbers which have become standard nd can be used again and again.

Although the programmes could be split up nd crossed over, it is strongly suggested that, hould the scheme be adopted, each theatre as the complete set. A cross-over scheme outlined on this page. With reasonable se the records should not need replacing for hree years.

The retail catalogue price of the complete st is £7 16s., plus purchase tax. As the ajority of these records are not recent it ay be possible to buy them free of tax.

Cross-over Scheme

Should a system of cross-overs be used it is uggested that the method outlined below ould be efficient.

One set of records for every three theatres.

Each starts with four programmes.

Transfer of records every two weeks leaving each theatre with two programmes in hand.

The programme arrangement would be as herewith:

Continued in column 3

COMPLETE LIST OF RECORDS

	No.	Gram. Rec.	Cat. No.	Name.	Artiste.
MARCHES. 10 inch.					
A	1	H.M.V.	B 2204	Blaze Away	R.A.F. Band
	1A		B 2204	Washington Grays	"
	2		B 8837	Liberty Bell	"
	2A		B 8837	Stars and Stripes	"
B	3	H.M.V.	B 8846	Imperial Echoes	R.A.F. Band
	3A		B 8846	National Emblem	"
	4		B 8934	H.M. Jollies	Royal Marines
	4A		B 8934	On the Quarter Deck	"
C	5	H.M.V.	B 9046	Royal Review	Royal Marines
	5A		B 9046	Standard of St. George	"
	6		B 4381	Entry of the Gladiators	Coldstreams
	6A		B 4381	Sons of the Brave	"
VIENNESE TYPE WALTZES. 10 inch.					
A	7	Parlo.	R 2433	Wiener Burger	Orchestra Mascotte
	7A		R 2433	Spatsommertag	"
	8		R 2561	Women of Vienna	"
	8A		R 2561	Du and Du	"
B	9	Parlo.	R 2578	Artist's Life	Orchestra Mascotte
	9A		R 2578	Vienna Bon Bons	"
	10		R 2642	Voices of Spring	"
	10A		R 2642	Autumn Murmurs	"
C	11	Parlo.	R 2656	Acceleration	Orchestra Mascotte
	11A		R 2656	Budapest	"
	12		R 2682	Tidings of Spring	"
	12A		R 2682	Valse Basque	"
LIGHT SELECTIONS. 12 inch.					
A	13	Parlo.	E 11325	Paganini	Edith Lorand
	13A		E 11325	"	"
	14		E 10512	Dollar Princess	"
	14A		E 10512	"	"
	15		E 10815	Gypsy Baron	"
	15A		E 10815	"	"
	16		E 10972	Rosenkavalier	"
	16A		E 10972	"	"
B	17	H.M.V.	C 1918	Geisha	Marek Weber
	17A		C 1918	"	"
	18		C 2566	Countess Maritza	"
	18A		C 2566	"	"
	19		C 2646	Die Fledermaus	"
	19A		C 2646	"	"
	20		C 2663	Waltz Dream	"
	20A		C 2663	"	"
C	21	Decca	K 771	Monckton Melodies	B.B.C. Theatre Orch.
	21A		K 771	"	"
	22		K 842	H.M.S. Pinafore	"
	22A		K 842	"	"
	23		K 848	Yeomen of the Guard	"
	23A		K 848	"	"
	24	Col.	DX 285	Victoria and Her Hussar	Debroy Somers Orch.
	24A		DX 285	"	"
DRAMATIC NUMBERS. 12 inch.					
		Parlo.	E 11204	Slavonic Dance No. 3	Berlin State Opera Orch.
			E 11204	Slavonic Dance No. 8	"
			E 11077	Ride of the Valkyries	"
			E 11077	Rakoczy March	"
B		Parlo.	E 10936	Slavonic Dance No. 1	Berlin State Opera Orch.
			E 10936	Slavonic Dance No. 2	"
			E 10634	Mastersingers Prelude to Act 1	"
			E 19634	Prelude Act III. Lohengrin	"
C		H.M.V.	DB 1698	Dance of the Tumblers	London Symphony Orch.
			DB 1698	Storm Music (Ivan)	"
		Col.	LX 240	Mazeppa	Halle Orch.
		LX	240	Perpetuum Mobile	"
SLOW MELODIES. 10 inch.					
A		H.M.V.	B 3783	Melody in F	New Light Sym. Orch.
	A		B 3783	Romance in E*b*	"
	2		B 3414	Hymn to the Sun	Reg. King's Orch.
	2A		B 3414	Chanson Hindou	"
B	3	H.M.V.	B 3926	Salut d'Amour	New Light Symphony
	3A		B 3926	Serenade (Pierne)	"
	4		B 2913	Air on the G String	"
	4A		B 2913	Londonderry Air	"
	5	Col.	DB 1616	Serenade (Hassan)	Sandler
	5A		DB 1616	None but the Weary Heart	"
	36		FB 2318	So Deep is the Night	"
	36A		FB 2318	Life is Nothing Without Music	"

Continued on next page

	Theatre A	Theatre B	Theatre C
1st Week	1	5	9
2nd Week	2	6	10
3rd Week	3	7	11
4th Week	4	8	12
5th Week	5	9	1
6th Week	6	10	2
7th Week	7	11	3
8th Week	8	12	4
9th Week	9	1	5
10th Week	10	2	6
11th Week	11	3	7
12th Week	12	4	8

It will be seen that theatre A passes on to theatre C; theatre B passes on to theatre A; theatre C passes on to theatre B.

A. W. O.

SPECIFICATION FOR WOOD SCREWS

The dimensions of Mild Steel and Brass Wood-Screws given comprise the screw gauge, nominal size, number of threads per inch, diameter of head, width and depth of slots and appropriate particulars of head sizes of countersunk, round and raised head wood-screws. Separate tables give the various types of wood screws available for each standard length and size.

CROSS-OVER SCHEME FOR RECORDS

Continued from previous page

	No.	Gram.	Rec. Cat. No.	Name.	Artiste.
RHYTHMIC. 10 inch.					
A	37	Parlo.	F 1611	Samum	Victor Sylvester
	37A		F 1611	Whistler and His Dog	"
	38		F 1066	Parana	"
	38A		F 1066	Jealousy	"
	39		F 550	Doll Medley (1)	Moreton and Kaye
	39A		F 550	Doll Medley (2)	"
	40		R 1701	Medley—St. Louis Blues Some of These Days	Tiger Ragamuffins
	40A		R 1701	Medley—Dinah After You're Gone Nobody's Sweetheart	"
B	41	Parlo.	R 1771	Medley—Farewell Blues You Rascal, You	Tiger Ragamuffins
	41A		R 1771	Medley—Shine My Sweetie Went Away Sweet Jennie Lee	"
	42		R 1797	Medley—Kitten on the Keys Russian Rag	"
	42A		R 1797	Medley—Nola Polly	"
	43		F 642	Medley—Funny That Way Body and Soul When Day is Done	Moreton and Kaye
	43A		F 642	Medley—Alexander's Ragtime Band Mine Robert E. Lee	"
	44		F 753	Sheik of Araby Margie Beautiful Doll	"
	44A		F 753	Medley—Who's Sorry Now Lonesome and Sorry Everybody Loves My Baby	"
C	45	Col.	FB 1384	Buffoon	Henry Hall's Mel. Makers
	45A		FB 1384	Apple Blossom	"
	46		FB 1715	Chase the Ace	Harry Engleman Quin.
	46A		FB 1715	Fingerprints	"
	47	Dec.	F 5780	Limehouse Blues	Grápelly Quintette
	47A		F 5780	I've Got Rhythm	"
	48	Parlo.	F 410	Medley—My Blue Heaven June Night Blue Skies	Moreton and Kaye
	48A		F 410	Medley—Why Did I Kiss That Girl You've Got to See Mamma Alabamy Bound	"

The diagram below shows how each programme is used to the fullest.

	Opening of House.	Trailers.	Advert. Slides.	Interval.	Opening Feature.	March Out.
March	X					X
Selection (1)	X			X		
" (2)	X		X			
Slow Melody	X				X or	
Dramatic Melody	X				X	
Waltz	X		X			
Rhythmic (1)	X	X				
" (2)	X					

GLASS INTERNAL SILLS

The British Standards Institution has recently issued a British Standard for glass internal sills to wood and metal windows B.S. 1209, 1945.

The dimensions given in the standard are for both solid and cavity wall construction and are listed separately for metal and wood window frames. In addition, the specification covers materials, shape and finish.

The length and width of all internal sills will, of course, vary with the type of window and external sill used and with the type of wall construction.

Copies of this British Standard can be obtained from The British Standard Institution, 28, Victoria Street, London, S.W.1, price 2s. each post free.

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PRODUCTION OF FURNITURE

Problems Being Examined

The Furniture Production Committee set up by the President of the Board of Trade following the recommendations made in the second interim report of the Furniture Industry Post-war Reconstruction Committee. It was appointed to enable the President to have the help and advice, not only of his officials, but also of other persons with special qualifications whom he has personally selected from outside the Department. It will be recognised that in these circumstances any member of the Committee who happens to be in the furniture trade is not a delegate or representative of any particular section of the industry but gives confidential advice, based on his special knowledge of the industry, in an individual capacity.

The Committee's terms of reference are "to advise the President of the Board of Trade on questions relating to the manufacture of furniture having special regard to the need of ample supplies of good domestic furniture at moderate prices."

The Committee is making a wide examination of the problems involved in the transition from war to peace production, upon which they are putting forward their own views and recommendations. It is studying the difficulties of furniture production, having regard to the availability of supplies of raw materials and of labour, and has under consideration the problem of how and by what stages furniture firms now on war work can return to the industry. Special atfention is being given to the difficulties of the closed firms and of those returning from the Forces who were manufacturers before the war.

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

STEREOSCOPIC DEVICES IN THE KINEMA

Novel Viewing Tunnels—Post-War Rectifiers—The B.A. Soundhead—Mutilation Miscreants—Complaints from the Services

DURING the past year or more I have been following with interest the work of D. Franklin on stereoscopy. The principle he adopts is the quite straightorward one of individual viewing devices and ide-by-side images on the screen; but instead f patrons having to hold or wear viewing pectacles, these are made in the form of a evice fitted to each seat in the auditorium.

Mr. Franklin's original idea was the simple ne of a pair of viewing tunnels or—which is he same in principle—a septum which could e adjusted to suit the size of screen and the istance from it; next he tried the effect of arrow-angle prisms. His latest viewing evice is similar to a pair of binoculars, but s well as adjustments for focus and separaion, an adjustment is provided for parallax.

The whole device is neatly boxed into an val container, with a glass window at each nd to prevent interference with the optical rrangements. This box is mounted on djustable brackets fixed to the arm of the eat, permitting the patron to adjust it to suit is individual requirements.

Ever since Mr. Franklin first explained his deas to me I have expressed the view that, hile the system would work to the xtent of giving a perfectly stereoscopic picure, it would be impracticable in the commercial kinema, because patrons would not uffer even the minor inconvenience of adjustng the device and of having it always at their houlders.

For Special Screenings

THIS view was fully borne out by a demonstration arranged ten days ago for G.-B. ngineers at the Tatler, Charing Cross Road. Mr. Franklin's film consists only of a tationary stereoscopic view; when the viewng device was correctly adjusted, perfect usion was achieved, and the stereoscopic ffect was very marked.

The G.-B. representatives were, however, unanimous in the view that the average patron would not take the trouble to adjust the device correctly, nor suffer the minor inconvenience of looking always through the lenses. Furthermore, when the device was swung out of the way, as it would need to be for non-stereoscopic films, it would be an annoyance to the patron directly behind.

There must be various applications where Mr. Franklin's idea would be of value, but, at least in my opinion, the commercial kinema is not one of them.

Rectifier Manufacture

I TOOK advantage of a recent trip to Leicester to call in at Partridge and Wilson's, where I met A. F. Farmer, who is in charge of kinema rectifier installations.

Mr. Farmer told me that, since mercury bulbs of satisfactory quality were almost unobtainable, his firm has helped a few exhibitors out of trouble by converting their mercury rectifiers to the metal type. Using selenium plates, the characteristics of the rectifier are practically unaltered; the metal rectifier has, however, this disadvantage, that excessive temperature rise may cause failure of the rectifying surface. As the most probable cause of such over-loading is a failure of one phase in a three-phase outfit, a special circuit is used which cuts out the whole rectifier in the event of one phase failing. However, in such a case, it will be still possible to keep the show running, since the normal six-phase circuit of the mercury bulb is replaced by two separate three-phase circuits, one running each arc. In the event of failure of one bank, the other bank could as a temporary measure run both arcs.

Partridge and Wilson's post-war plans provide for the marketing of an improved outfit embodying choke-control and so eliminating ballast resistances.

A Correction

I LEARN from T. A. Law, of British Acoustic, that my article last month, under the heading of "Requirements of Sound Reproducers," has caused considerable and unfortunate misunderstanding.

In that article I described a method of speed control used in a British Acoustic soundhead, but it was not made clear that this type of soundhead, with this method of control, has not been produced by British Acoustic for many years. The first soundheads of this type were installed over 12 years ago, and at that time soundheads of the major talking film equipment companies used a frictional load method, to which I referred as the "brute force" system. The British Acoustic soundhead, in point of fact, represented a considerable advance in the design of that era, eliminating as it did the stationary film gate or skate which characterised the designs of the period. The B.A. "P" Series Soundheads at that early date, embodied damping applied to a rotary drum, and film-driven rotary stabilisation of film speed past the scanning point.

B.A.'s Fluid Flywheel

THIS matter is, of course, of interest mainly from the standpoint of historical accuracy, as British Acoustic have for the last eight years standardised the fluid flywheel method of film stabilisation in their "G" (Duosonic) Series Soundheads. Below is reproduced a close-up view of the "G" Series Soundhead, which in principle of operation corresponds exactly to the Fig. 4 in my previous article.

I am pleased to have the opportunity of correcting any misunderstanding which may have arisen as a result of my previous article.

Continued on page xiii

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KINE A TECHNIQUE AND EQUIPMENT

(tinued from page xi

them ics Misread

AM. i dentally, surprised that none of my l -eyed readers should have spotted comp tor's mistakes in my mathematics. two rmulæ should, of course, have

i :

$$\frac{E}{\sqrt{R^2 + (X_L - X_C)^2}}$$

$$f = \frac{1}{2\pi\sqrt{LC}}$$

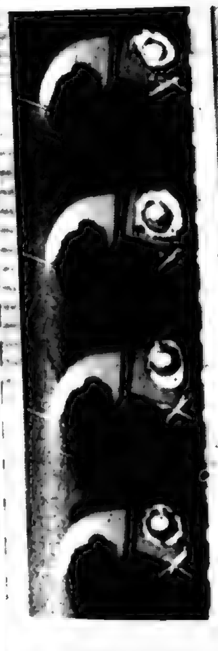
the Yard-Arm

CUTTING which a sender, a Yorkshire projectionist, suggests must have eman- l from a blind projectionist, seems rather have come from a show flying the Jolly ger. Besides the three frames reproduced number of adjacent frames had crudely atched dots. Its sender blames such muti- on on the renter.

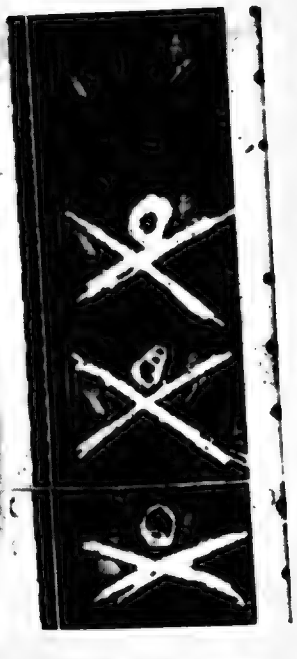
Copies are sent out but have not been in- ected for many weeks—months in some es—and when genuine complaints are sent no notice is taken of them.

"If condition reports were sent with each livery copy and checked on their return, e culprit could soon be found out. Surely a heme could be formed where the renters uld grade their copies, also grade the halls o use them, and then send grade one halls ade one copies, grade two halls grade two pies, etc.

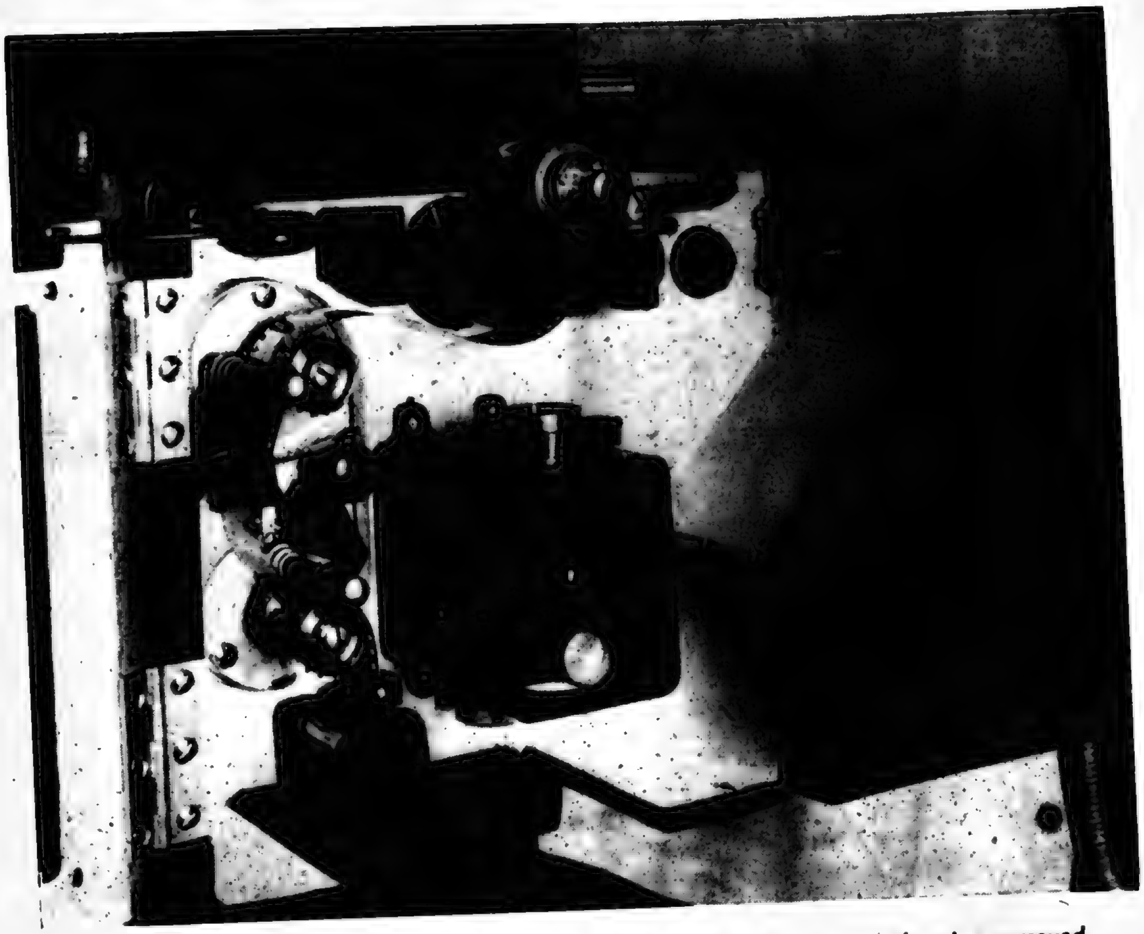
"A little co-operation from some of the anagers would stop this kind of work, be- use any manager worth his salt would not low it to be put on the screen.



C s and Circle.



Skull and Crossbones.



Close-up view of British Acoustic Duosonic sound-head with exciter lamp housing removed. (See page xi)

"A copy of your 'Complete Projectionist' should be in every projection room. All my staff have one, and reading it gives them a great deal of interest in their duties."

More Mutilation

ANOTHER cutting showing three improper cues comes from an Oxford projectionist. The cutting reproduced from Premier's "Danger On the Air" shows punched out dots surrounded by crudely scratched circles sup- ported by crosses.

An Ipswich projectionist received a G.F.D. film, "The Climax," ruined by a deep score on sound track on parts 3 and 4, and 7 and 8. The projectionist who previously ran this copy evidently has a sense of humour; with the film was a halfpenny wrapped in what is purported to be a "condition report," which stated "THIS IS WOT THIS FILM IS WORTH."

A Staffordshire projectionist reports a mix-up between Columbia and Fox. Columbia's "Redhead from Manhattan" copy 4 had no certificate, no title, or other means of identi- fication, but the runout was from a Fox film.

Service Complaints

FROM two Service projectionists come two sound reasons for the poor standard of projection which mars many Service shows. My first correspondent, now in the Navy, but formerly second of the Regal, Barnet, says:

"If we were all kinema projectionists our films might be less mutilated; but I have found out that only 25 per cent. of ratings who run kinemas in the Royal Navy are trained operators. Also our films, supplied by the R.N.F.C., rarely get checked, they are just passed from one ship to another unfit for showing."

This projectionist gives an instance of an occasion when he had to take a busman's holi- day while on leave to put "Song of Berna- dette" in condition for showing. All half- way joins had to be remade, and a splendid array of scratched dots had to be dealt with. Leaders and tails were a mixed assortment, and included one tail from "Laura."

My second correspondent is in the R.A.F., S.E.A.C., a member of the Combined Kinema- tograph Corps, which was formed to incor- porate the A.K.S. and R.A.F. Welfare Units. "Until recently," he says, "copies reaching R.A.F. Welfare Units were in pretty poor state; but then many units have no faciliites for repair work on films, and projector mechanisms do not remain perfect for long after a trip over the roads here."

My correspondent gives some interesting details regarding his various machines, in-

Continued on page xxvii.

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SOUND-REPRODUCTION AMPLIFIERS

Reasons for Niceties in Design

By R. HOWARD CRICKS, F.R.P.S.

OLLOWING upon the design of the sound-head dealt with last month, we come to the amplifier and its ancillary equipment. Now, although amplifier circuit grams look very involved and may look ite different one from another, actually they ntain practically identical circuits which y be classified under the following head-gs:—

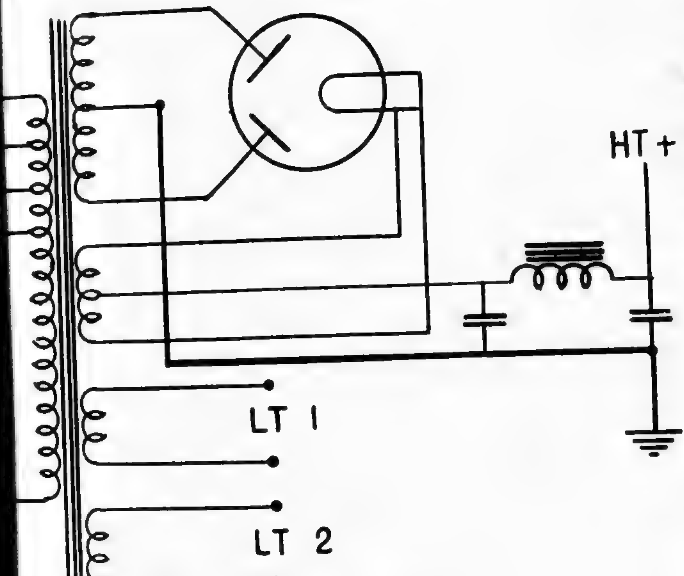


Fig. 1—Mains supply unit

1. Power supplies.
2. Pre-amplifier, if any.
3. Voltage amplifier.
4. Power amplifier.
5. Switching for change-over, and film-disc-microphone.
6. Gain control and fader.
7. Frequency response adjustments.
8. Cross-over network.
9. Provisional testing.

Under heading 1 we have to consider not only the power needed for sections 2, 3, and 4, but in addition a polarising voltage for the photo-cell and the power for the exciter lamps. The last is generally the only low-voltage supply needed. Occasionally low-voltage A.C. is employed, but more often a transformer, rectifier, and smoothing circuit are provided, frequently as an altogether separate unit. The Tungar rectifier is very suitable for this purpose, since its characteristics lend themselves to the supply of high current and low voltage.

Amplifier Construction

The supply for the rest of the amplifier is usually of quite orthodox type. Often, as shown in Fig. 1, a single transformer is used with multiple windings; the first secondary is the H.T. for the rectifier anodes: this is centre-tapped for H.T. The second winding heats the rectifier filament and is centre-tapped for H.T.+; this will also supply the voltages for the photo-cells. The other two windings are the L.T. supplies, perhaps to the voltage and power stages, the valves in which are invariably of the indirectly heated type.

The H.T. will have to be smoothed and then will have to be dropped in voltage to suit the requirements of the various valves. A distinction should be made between an ordinary dropping resistance in series with the load, generally used for the valve anodes, and the potentiometer circuit in which the resistance is in parallel with the load; the latter is used for valve screens and photocell voltages which need an insignificant current.

As shown in Fig. 2, the voltage dropping resistance to the anode will be connected to earth through a condenser for decoupling purposes. Notice also the bias resistance which connects the cathode to earth; since this resistance forms the earth return to the anode current a voltage drop is produced across it which is equal to the bias required on the grid.

Component Values

The designer will have to think not only of the basic circuits, but of the values of the various components. For instance, it will be no good making the output of the H.T. transformer winding equal to the voltage required by power valves, for there will be certain voltage losses in the rectifier and in the smoothing circuits. Probably, too, the H.T. current will be fed through the primary of the output transformer, resulting in a further voltage drop. These losses, as well as the values of dropping resistances required by each of the earlier valves, can be computed by means of Ohm's law.

Pre-Stage Amplification

Turning now to the sound circuits, the pre-amplifier used customarily to be built into the soundhead. Now, however, there is a tendency to build it into the fader unit, which is mounted on the front wall of the projection room—close enough to the projectors to cause the minimum losses through the connecting cable, but well away from the vibration of the projector.

The pre-stage amplifier will generally be a single high-gain stage with multiple electrode valve, which facilitates the same handling of the minute currents involved.

The voltage amplifier is conveniently considered apart from the pre-stage. It will consist of two or three valves generally of medium gain type. Resistance capacity coupling is usually preferred to transformer for these stages.

Push-Pull Design

The output stage of modern amplifiers consists invariably of a pair of power valves in push-pull (or in one or two cases two pairs of such valves). The most straightforward way of connecting the push-pull stage is by means of a centre-tapped transformer, but a circuit which is increasing in popularity is the phase inverter; there is a number of variations of this circuit, but fundamentally the principle is that the signal is fed across a resistance from the opposite ends of which two driver valves are fed, each driving one of the push-pull valves, consequently in opposite phase.

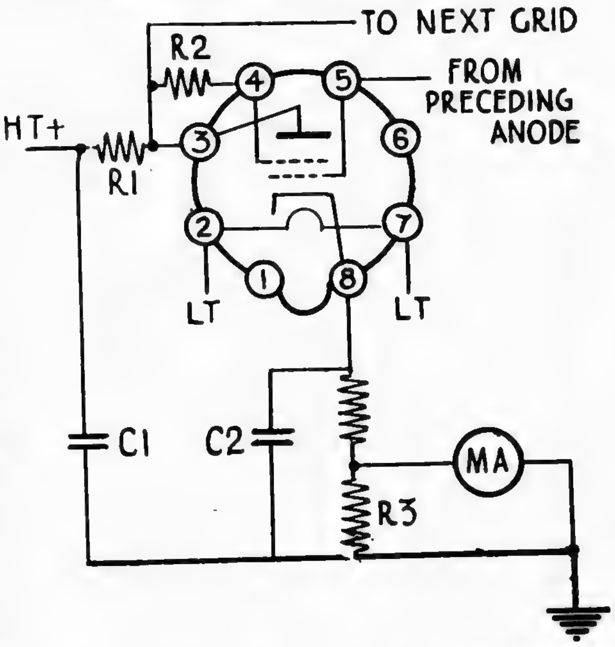
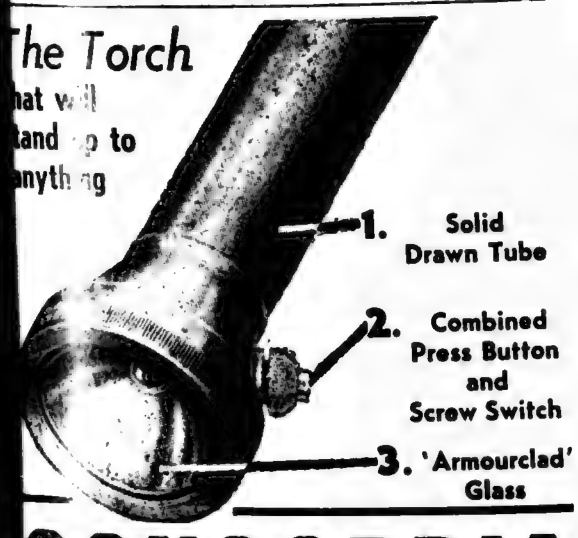


Fig. 2—Typical valve circuit. R_1 and R_2 voltage drapping resistances. R_3 biasing resistance. C_1 de-coupling condenser. C_2 condenser to prevent oscillation.

In any push-pull circuit it is desirable that provision should be made to compensate for the mis-match of the two valves. Often, therefore, a two-way potentiometer or an ordinary variable resistance is interposed in the mid-

Continued on page xvii



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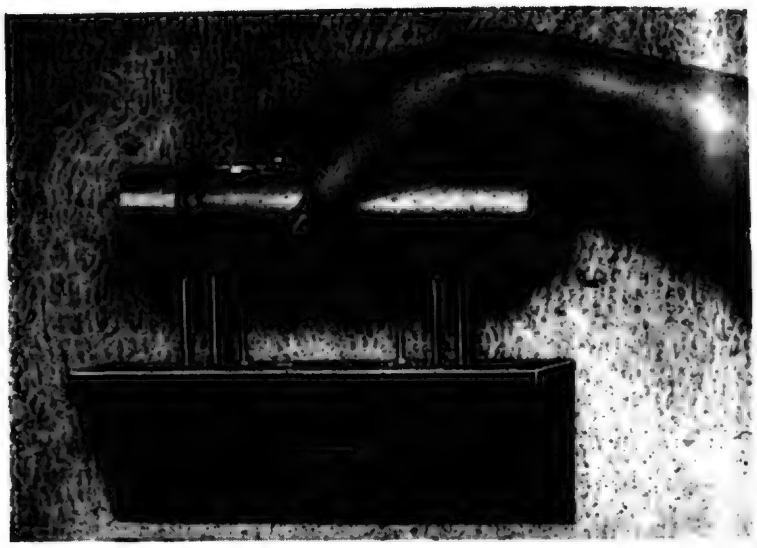

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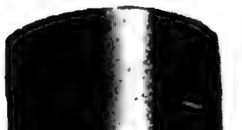

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SC UND REPRODUCTION AMPLIFIERS

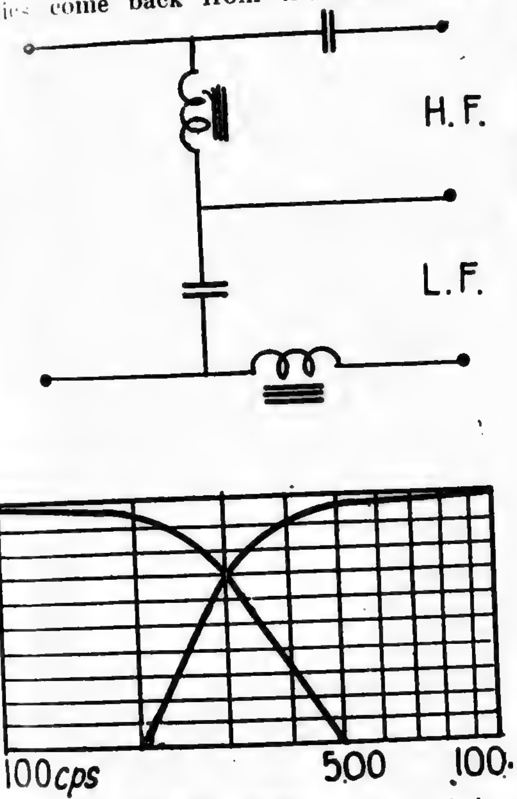
Continued from page xv

nt of e push-pull circuit, by adjusting ich th ead on the valves may be matched.

gati Feed-Back

feat found in many amplifiers is nega- e feed ck. The object of this is to reduce tortio ue to non-linearity of the valve racte tic, it therefore permits of a valve ng w ked through a wider range of its racte tic and thus increases the effective distor l output of an amplifier.

The p ciple is simply that part of the put o one stage is fed back to the input a pr ding stage, in opposite phase to sign on that stage. Thus any *even* rmonics come back from the later stage t greater power than in the original signal, o that distortion of this nature in the inter- ening stages is cancelled out.



Cross-over net-work and frequency characteristics

Another reason for the reduction in size f amplifiers which any projectionist of a few ears' experience will have noticed is the se of multi-electrode valves, which for a iven dissipation will give a greater undis- orted output. The usual type of base for uch alves is the octal; while the internal conne ions have not yet been standardised, circui drawings can easily be followed if it s re mbered that the numbers of the pins alway run from the locating key.

Cha e-Over Switching

Ne we come to the two sets of change- over itching required; first, from one pro- jecto the other and second from film to non- sync. or microphone. The first naturally follo after the pre-stage valve, the output from he change-over switch feeding into the film- sc-mike switch. Sometimes, of course, a t -way fader is used in place of the swit . It is generally preferred to have the gain control and fader a stage later in the volt e amplifier.

T re are in the modern amplifier three dis ct frequency-selective circuits. First is equaliser, usually associated with the fil disc-mike switch; this serves the pur- po of equalising the frequency charac- te tics of the three input channels.

S ing Auditorium Requirements

xt, the output has to be suited in quality to he acoustics of the auditorium. For this re-set filter system is provided. The cir- it of this is usually based on the fact that an inductance will pass lower frequencies freely while attenuating the upper frequencies, and a condenser has the reverse characteristics. In some circuits the proportion of speech current taken through an inductance and a condenser is varied. British Acoustic has always favoured a circuit embodying one set of condensers in series and a second in shunt.

Whichever type of circuit is employed it is not generally intended to be adjusted by the projectionist. Frequently the response is set by means of soldered connections. In other cases adjusting screws are provided, or sometimes concealed knobs.

Cross-Over Network

The third selective network is a cross-over network for the treble and bass speakers. The principle of this circuit is shown in Fig. 3, from which the method used for obtaining the different response curves of the speakers will be clear. The cross-over point is shown in the lower part of this sketch, is generally fixed at 300 c.p.s., at which point both curves should show a drop of 3 d.b.—that is to say, at the cross-over point the output of the two speakers together is equal to the maximum from either set.

In the Western Electric Mirrophonic system the frequency adjustment is incorporated with the cross-over network. In recent B.T.-H. installations separate output amplifiers are provided for the two sets of speakers, the cross-over network consequently preceding these amplifiers.

Circuit Testing

The final detail required in the amplifier is some provision for testing the various circuits. Early systems employed a milliameter in each stage, but the method more usually adopted in modern amplifiers is a single milliameter with selecting switch so that readings can be taken in any circuit merely by moving the switch. As shown in Fig 2, the point usually selected for measuring valve emission is the connection between the cathode and earth, generally the voltage dropped across bias resistance. The former practice of providing meters for the H.T. and L.T. supplies is now superseded, since a drop in the L.T. is most unlikely, while any trouble with the H.T. will be indicated by a change in emission of all valves. In some equipment provision is also made for testing the individual loud speakers.

While a metering system will often localise trouble, it cannot always supplant the testing of internal circuits by the service engineer. A safety precaution often adopted is for the condensers to be shunted to earth through a high-valve leak resistance. This enables the charge to leak away when the set is switched off and thereby makes for safety in testing.

PROJECTION BY INTERMITTENT

A Letter from Asmara

THE following letter to the IDEAL KINEMA from a correspondent in Asmara, East Africa, will be read with interest by all those who are interested in the possibilities of a practical non-intermittent projector.

Dear Sir, Having had your agreeable addres by the Ministry of Information Films Section of Asmara, I take the liberty to bring to your acquaintance a my new invention on the cinematographic engine for the transport of the film at continuos movement rather than with unbending advancement either at Malta Cross or other system.

The continuos movement system of the film in the cinematographic projecters, more than the advantages well known to the cinematography technicians upon the no indifferent ecenomy of the positive and its conservation, presents other indisputable advantages.

The projection practically perfect under each particular constructive and scientific, whose principle is *defined exact*, guarantees the movement's uniformity in the engine, and is perfectly fixed, calm and reposing.

The period of the obturation of the luminous source can be reduced at more than 1/10 of the image exposition;

Better application of the sonorous;

Greater duration of the positive;

Undeformability of the film in the passages of the projecter.

The engine is of easy construction and special mechanism are not necessary.

I guarantes since now that the principle to which has reference the brevet already consecuted has been experienced with a model of my construction, and the advantages above exposed have been evident.

An other application to this brevet is the TOTAL elimination of the obturation of the luminous source to the passage of the photograms.

It is considered in the project between the advantages of the engine at continual movement of the film the reduction of the actual film form and the elimination of the lateral perforations.

Also, some studies on perfectioning way are for the pratical of the cinerelief.

I can inform you that all the studies done start from a scientific principle *well definite* and that they have found vast application of absolute practicity.

In the case that this could interest you I kindly ask you let me know something on the purpose in order to give you greater explanations.

Waiting for your solleciting answer.

I remain Respactfully yours.

(Prof. MAZZOLA SALVATORE),

Asmara, Eritrea.

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SAFEGUARDS AGAINST ELECTRICAL STOPPAGES—I

Overloads and Fault Currents

By F. W. H. TREE, A.M.I.E.E.

WITHOUT previous warning and in an instant of time, circumstances can change from show continuity to power loss and possibly to public anic. Thus, there need be no excuse for ringing to the notice of kinema and theatre echnicians the important matter of electrical rotection.

In the chain of conditions existing in any lectrical circuit, the circuit is only as strong nd safe as its weakest point. Consequently, n the absence of proper protection, many ircuits and their associated devices meet with ntimely breakdown, with inconvenient and ostly effects. It is true that equipment comonents wear out in the course of normal ervice, this irrespective of what protective neasures are employed. But the consequences f normal wear and tear can be seen in dvance of the need for renewal of parts and rrangements can be made accordingly. On he other hand, sometimes in spite of the best ossible care, electrical overloads and fault urrents occur. It is in this latter contingency hat considerable damage may be done before ne can be aware of the circumstances, and t is in this respect that correct application of rotective devices is of paramount value. At his point, it is fitting to define the basic ifference between overload and fault currents, hereby to pave the way for those details egarding the actual methods of protection. t is quite commonly contended that overload nd fault currents are one and the same condiion, and, to the extent that both constitute verload on a circuit, this is the case. But, rom the viewpoint of their manner of ccurrence, it is technically accepted that a ifference in definition is necessary and conucive to clear understanding.

Overload

A circuit may be overloaded, *e.g.*, by too many lamps, heaters, or other devices being ut on to the circuit, and a power machine, *e.g.*, a motor or generator is said to be overoaded when the demand imposed upon it is n excess of its prescribed full-load rating. Generally, almost any electrical device will withstand a certain amount of overload, *i.e.*, excess current, possibly to the extent of 25 to 50 per cent. excess for short periods. But it should be noted, this state of excess current is due to overtaxing the circuit and/or device without there being any electrical fault. The condition of what is known as "fault current" is somewhat different, and the difference has a bearing upon the mode of protection needed to cater for divers conditions.

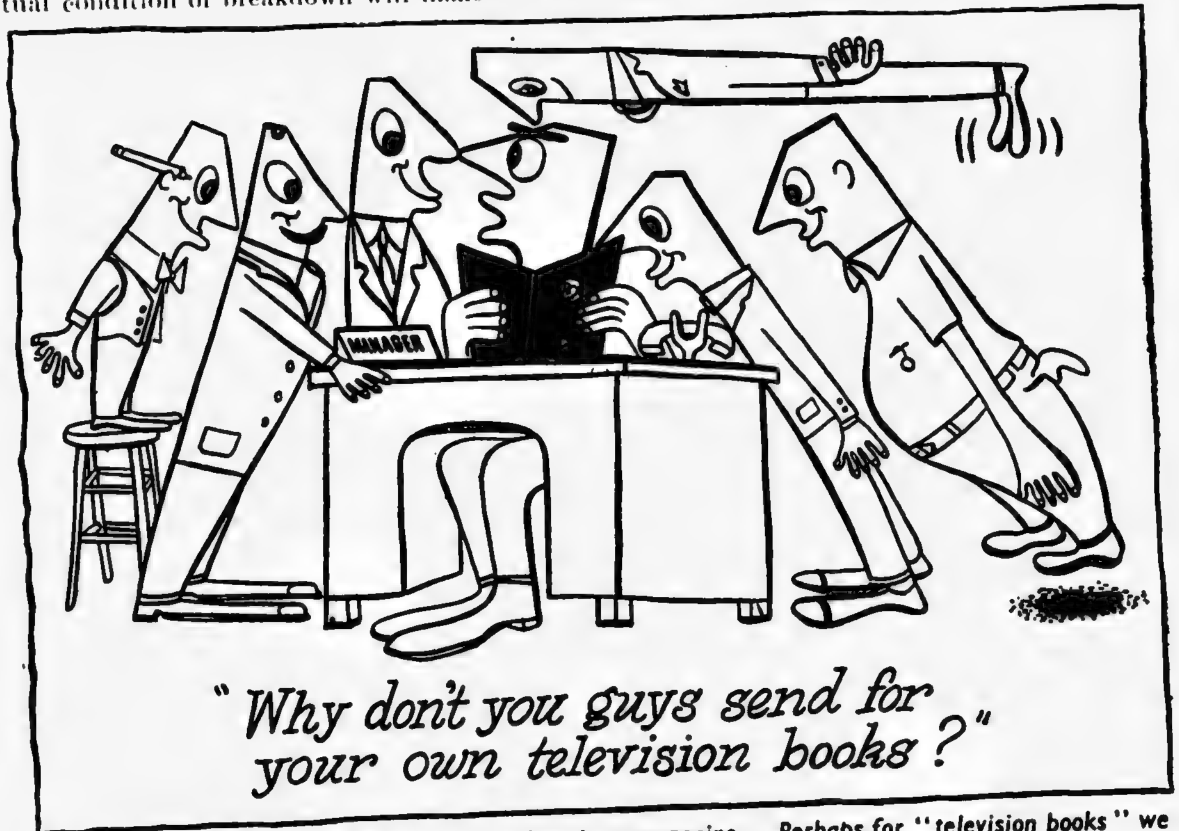
Fault Current

When the insulation of a circuit or device breaks down, *e.g.*, between wires or from wire to an earthed object, the consequent "short circuit" results in a considerably larger flow of current. The extent of this current is in accordance with Ohm's law, in that it is proportional to the decrease in resistance caused by the fault condition. This current is an overload, but, to distinguish it from the former mentioned condition, it is referred to as the "fault" current.

Furthermore, whereas the former is generally a more or less slowly increasing condition directly proportional to the watts or I^2R loss, the latter—or fault current—is generally a rapid condition, the duration of which is governed more directly by the degree of protection on the circuit. The matter of I^2R effect is, of course, also involved in the fault current condition, but, as will be more apparent later, the important point to note is that of excess current duration and magnitude.

Motor Breakdown

Experience shows, that it is easier to comprehend an electrical condition if one can actually or otherwise visualise the circumstances, and in this respect the following actual condition of breakdown will make clear those involved conditions which may occur. Briefly, the circumstances are—a 3-phase 400/440 volt squirrel-cage motor (full load current 4.5 amps) coupled with a compressor machine by Vee belt via a flywheel and pulley. Satisfactory operational conditions existed for a considerable time, but, suddenly, the stator of the motor burned out. Examination revealed that the flywheel had worked loose and slipped along the shaft, thereby fouling adjoining flywheel guard. This imposed a considerable *overload* upon the motor, causing two mains fuses to blow after the initial part of the burn-out had occurred.


MANAGER
"Why don't you guys send for your own television books?"

The above cartoon is from an RCA ad. in an American magazine. Perhaps for "television books" we on this side might read "Complete Projectionist"

N.F.S. Enthusiasm

Inquiries were made as to whether the thermal overload controls on the "direct to line" contactor starter had operated, and it was assumed they had, as they were newly fitted by the makers. At this juncture it may be stated that the conditions were not consistent with any operation of the thermal cutouts. But, while a re-wind of the burned-out motor was being done, the flywheel was adjusted on its shaft and a new motor of similar rating was installed. Within thirty-six hours of the new conditions becoming operative, an apparently similar burn-out occurred, and in a moment of someone's excitement, the local fire brigade was called up to quell the consequent motor fire.

To add to the following examination difficulties the firemen had drenched everything with water, hauled the motor off its bedplate, and generally disarranged all the evidence.

Examination showed that the flywheel had again become loose on its shaft, but, on this occasion, only one of the main fuses had blown. Thus, by analysis of the two burnouts, the electrical conditions were deduced as follows and subsequently proved correct.

The overload due to flywheel obstruction should have caused the thermal cut-outs to open the circuit, but, failing to do so, the fuse on the first occasion had held in sufficiently long to enable the stator heating to rupture the winding's insulation. A short circuit between windings (and, possibly, to earth) then occurred and the consequent *fault* current caused two of the fuses to blow, much too late to save the motor.

On the second occasion, since the fuses renewed after the first burn-out had been of too large a gauge wire, only the original thinner wire fuse blew at the second time of overload. Instead of helping matters, the blowing of the single fuse caused the motor to run single phase, and the stator heating became even more so than on the previous occasion. The other fuses did not open on the fault current, and it remained for the burned-out windings to open the circuit.

Continued on page xxvii

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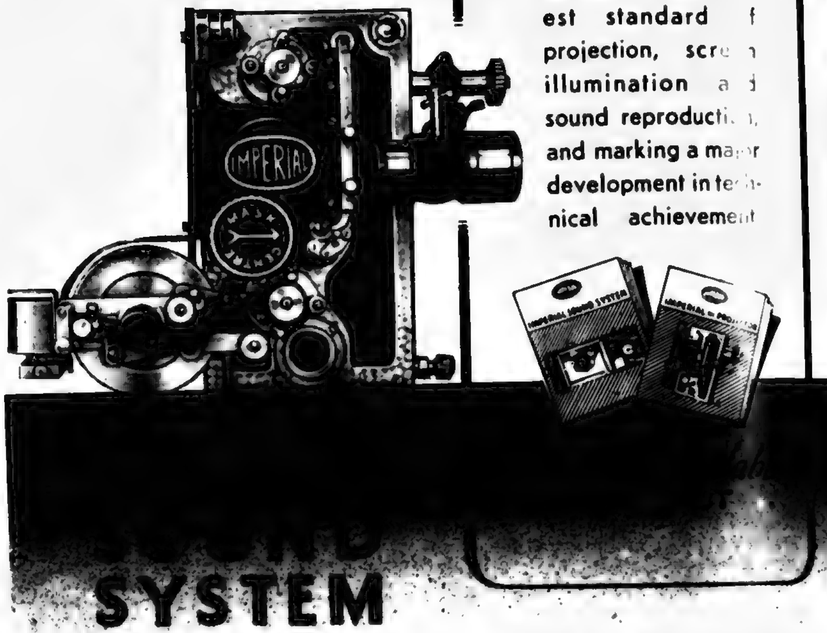

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ngs for Juniors

By the Chief

THE THERMIONIC VALVE

E sa st month how the photo-electric
cell verts modulations of light into
espond modulations of a current of
rons— t is to say, a current of elec-
y. B this current is far too small to
the dspeakers, and therefore some
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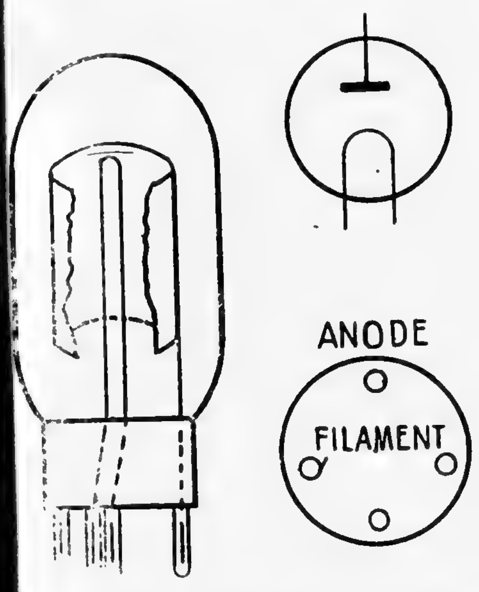

g. 1—Construction of diode, electrical symbol and base connections

ssion of electrons under the influence of
t. It was Edison who discovered that the
ment of an incandescent lamp gives off a
d of electrons. Professor Ambrose
ming (who died only a few weeks ago)
overed that if there was sealed into the
s envelope a metal plate, and this plate
e connected to the positive pole of a
ery, a current would flow when the filament was alight; but if the plate were connected to the negative pole of the battery no current would flow.

Fleming reasoned, therefore—and his reasoning has since been proved correct—that the current which flowed was actually the stream of electrons emitted by the white-hot filament. When the filament was heated, the molecules of which it was composed became so agitated that they shook off some of the electrons which formed part of them, which left the filament altogether. Being negative, they were naturally attracted by the positive charge of the plate, and the flow of them from the filament to the plate became actually a minute electric current.

Because it was a one-way device, it was called a valve, and because its basic principle was the emission of electrons from a heated filament, it was called a thermionic valve; because the plate was connected to the positive terminal of the battery it was called an *anode*.

Nowadays, we call such a simple valve a *diode* (Latin *di* meaning two), and later we shall see how it is used purely as a one-way device to convert alternating current into direct. But although a diode may serve this useful purpose, it still gives us no means of increasing or amplifying a current.

It was Lee de Forest of talkie fame who hit on the idea of putting a third element into the glass bulb, between the filament and anode. While this was not connected to the battery it had little or no effect on the stream of electrons. If it were connected to the positive terminal of the same or another battery it would merely divert a proportion of the electrons from the original anode. But if it were connected to the *negative* terminal of a battery, since our electrons are actually tiny chunks of negative electricity, then some at least will be prevented from reaching the anode. And the higher the negative voltage on this third electrode, the fewer electrons will reach the anode.

Since the job of this third electrode is to hinder the flow of electrons to the anode, it is placed between the filament and the anode. And generally, it is made in the form of a wire mesh or grating, and therefore it is known as the *grid*. Our valve has now three electrodes, so called a *triode*.

Now let us be quite clear about one point: it is solely the *voltage* on this third electrode or grid that hinders the flow of electrons to the anode. And voltage is not power—we can produce, within reason, as high a voltage as we like for the expenditure of only so much power as is wasted in producing it, which can be very little. Current, on the other hand—the stream of electrons which we are controlling—represents *power*. We have evolved a means of controlling power by means of voltage.

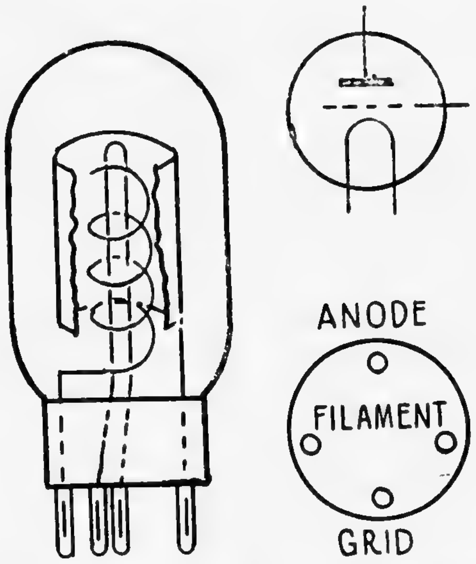

Fig. 2—Construction of tricde, electrical symbol and base connections

This may be for some of us a rather novel point of view, so I'll leave it to sink in for a month before elaborating on the circuits we use to enable the triode to amplify speech currents.

B.T.-H. LIGHTING PROGRESS

Reviewing lighting progress during 1944 the B.T.-H. Co., Ltd., calls attention to a new lamp developed during the year known as the Mazda "Warm-White" fluorescent. With the original ("Daylight") Masda fluorescent lamp, this new lamp now gives an alternative colour of light which, while still apparently white, is of a rather more pleasing shade for lighting applications where the personal element must be taken into consideration.

The life rating of the Mazda fluorescent lamp—both "Daylight" and "Warm-White"—has recently been increased, and this, with the reduction of price announced in January of this year, means to the user a 40 per cent. improvement in lighting value.

Other special lamps which have been developed have found application in optical instruments and, in particular, mention can be made of 250 watt M.E. (electric discharge) lamps which have been used extensively in the Vickers Projection Microscope.

PLANS APPROVED

Birkenhead Watch Committee has agreed to a proposal for the rearrangement of ground floor seating at the Empire kinema, subject to there being no interference with the exit to Bank Street.

Wallasey Watch Committee has approved plans on behalf of New Brighton Amusements, Ltd., for alterations at the Tower Theatre, New Brighton.

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WHEN UTOPIA REACHES THE PROJECTION ROOM—II

By A. BUCKLEY

LAST month's article had as its theme the endeavour to improve film projection and to arrest mutilation, and outlined a transition period to a more ordered time when a Projection Board might ensure efficiency. This month the operation of such a Board is detailed.

AVING given the essentials of the scheme let us enlarge on the different ects and discuss the benefits to all parties. he Projection Board is, I think, a sound a. All sections of the profession are ally represented, and I am sure with the dom of selected members and sincere co-eration of all parties, nothing but good ld come of such a body. Projection ard licensing through official channels uld be far better than direct Government ensing—it would be more efficient and minate "red tape" to a large degree. censing would put projection in these ands on a par with the standard in other ntries.

An apprenticeship scheme could be odelled on lines which have been previously ggested from time to time. There are no urmountable difficulties in the way, and accomplishment would be far reaching in importance.

rrespondence Courses

The desirability of establishing correspond-ce courses can hardly be questioned. It is e only solution having a national applica-n, and provided they are prepared speci-y by experienced people at a recognised d successful correspondence school—and t by a large proportion of writers who ow their subject but are unable to press themselves in simple language—there little danger. Special courses for projec-nists fitting them for a licence examination d progressive training courses for juniors uld suffice.

Now we must deal thoroughly with the sub-t of supervising engineers. It is suggested at an adequate number of travelling en-neer-inspectors be employed by the Projec-n Board so that every kinema in the land s a regular inspection. Engineers to be osen not by academic qualification but for eir kinema trade experience—complete owledge of projection, films and ability give advice and help when needed. They ould be men of integrity and personality—t snoopers—and be able to adapt themselves varying circumstances.

uties of Inspectors

Their job should be to make a superficial spection of films, equipment and fill in a andard report giving details of: condition projectors, film care, standard of show-anship, fire appliances and other relevant ems, particularly cleanliness of rooms. ach engineer to have an official pass with otograph authorising him to inspect pro-ction suites on application to manager.

Any argument against the desirability of aving engineers visiting every hall in the untry can be answered by the fact that so ng as projection rooms are not under super-sion there will always be dirt and ineffi-ency—particularly in independent and out- -date circuit houses. Modern and well-run rcuits are normally absolutely free from is stigma—they have proved the necessity regular inspection and cleanliness.

All projection rooms should keep a daily g and a standardised film condition book. ny film damage could then be instantly calised. It is suggested that when visiting halls under the control of a circuit engineer, any practical assistance would not normally be required from the Projection Board engineer, but, in the case of independent halls, they would, no doubt, be able to give advice and practical help on many occasions.

The success of such a scheme would depend to an extremely large extent on a high percentage of projectionists being members of the official trade union, and, eventually—as in other countries—making it a condition that all projectionists be both licensed and members of the union—a closed trade in fact; the only solution to ideal conditions of employment. The C.E.A. has, I think, well over 90 per cent. membership, and there does not seem any insuperable reason why projectionists should not be equally strong.

Benefit to Renters

Having dealt with the salient points of the scheme let us see how various sections of the industry benefit.

1. Film condition would be good—less checking needed by renters.
2. Mutilation bogey removed.
3. Suggested standardised film condition book would keep a record of all films, and any damage—accidental or otherwise—instantly traced.
4. Fewer copies would be required.

To Projectionists

1. In a common union—a solid united body.
2. By common agreement pledged to keep everything spotlessly clean.
3. Wages stabilised—nationally.
4. Good working conditions.
5. Direct assistance and advice from Projection Board engineers.
6. Will be "on their toes" all the time to do a better job—or take the consequences!
7. Practically and technically proficient.
8. Licensed.

To Exhibitors

1. Better projection.
2. Fully qualified staff.
3. Equipment under regular inspection and supervision.
4. The services of an engineer for a mere £5 per annum.
5. Better conditioned films and less fear of damaging same.
6. Spotlessly clean projection suites.

There are bound to be many difficulties in the organising of such a vast revolutionary scheme, but they are, I think, capable of being solved if they are dealt with by sensible, logical and constructive men. There is no doubt also that all the benefits itemised above are very desirable things, therefore they should be worth working and striving for.

TELEVISION IN U.S.A.

R.C.A. in America has produced a "Theatre Television Handbook for Projectionists." The advice therein contained refers to the R.C.A. large-screen television system demonstrated in New York recently.

The illustration above is of the projection room of the Regal, Dumbarton, taken by the chief projectionist Alan Bryce. Equipment is Simplex projector 3 RCA Sound, B.T.-H. L.I. arcs.

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A.2/45

PAISLEY JUNIORS RECEIVE CLASS AWARDS

A Very Creditable Effort

N connection with the termination of the winter session of the Paisley junior projec- onist classes a very interesting function was rranged on April 22 by A. Macdonald, the rganiser of the classes, on the occasion of rize-giving to the students who had passed he set examination paper.

By the courteous co-operation of Messrs. aledonian Associated Cinemas, through A. leming, the supervisor, the Kelburne kinema afé was placed at the disposal of Mr. acdonald and a high tea provided by the irectors for the class students, lecturers and thers associated with Mr. Macdonald in the uccessful promotion of the venture—a muster all of 40.

tudents' Keenness

In opening the proceedings, Mr. Macdonald ave a brief résumé of the manner in which he classes were inaugurated, the intense nterest which developed amongst the tudents due largely to a planned course of eekly questionnaire papers which were given the youths for home and spare-time study, he high percentage of class attendance and he number who sat the examination. He had een very agreeably surprised by the high tandard of intelligence and understanding hown of the subjects covered by the examina- on and that of a possible 100 marks for tal correct answers not one of the students ad earned less than 65, the first and second inners having 95 and 94 respectively.

There were no class failures. The prizes of echnical books given were by the courtesy of donation for the amount from Mr. Fenton of aisley and were presented to the winners by r. Fleming.

During his remarks Mr. Macdonald said that om all the evidence which had accrued from his session of classes it augured well for the ext which is to continue from September of urrent year and that he has had a large num- er of applications for enrolment from projec- onists over a wider area and a number from en at present in the A.T.C. who are anxious train for the Trade. He considers that the .T.C. might well be a rich source from which recruit youths for the boxes since they will ave had a mechanical training and be of a echnical bent.

hanks for Help

Mr. Macdonald expressed his high appre- iation and thanks to all who had assisted him n this matter and in particular to the manage- nent of La Scala, Paisley, for the use of lassroom accommodation, the directors and r. Fleming of Kelburne Kinema, and the ollowing lecturers: Mr. Canavan (maths), r. owden (generators), Mr. Henderson Western Electric), Mr. Stevenson (B.-T.H.), iss Smith of the Scottish Film Council, and nally to J. H. Maudsley of the Ship Carbon o., who had prepared all the questionnaire apers and answers and the examination apers.

In connection with these papers Mr. acdonald stated that it was his intention to ublish them in book form.

Three prizewinners of the Paisley junior projectionist class receiving awards from A. Fleming (Caledonian Cinemas). Included in the picture is A. G. Macdonald, organiser

TIME-LAPSE KINEMATOGRAPHY

A Pioneer's Ingenious Apparatus

AN interesting talk on "Time-Lapse Kinematography" was given recently before the Association for Scientific Photography at the Royal Society of Arts building in John Adam Street, Strand, W.C.

The initial paper was given by J. H. Ridley, A.R.P.S., who explained that he was interested in the subject as a hobby only, his main hobby being bird photography. Mr. Ridley told the audience that his interest in time-lapse work was first aroused by a film shown in 1912 or 1913 showing a rose opening, which —a remarkable thing in those days—was in colour. This encouraged him to design and build a kine-camera to tackle the job, but the scarcity of suitable film and its high cost pre- vented him from going ahead at that time. In 1930, however, conditions were very different, and the films of Mary Field and Percy Smith inspired him to take up time-lapse photography once again.

Mr. Ridley explained that by the term time-lapse, stop-action or accelerated motion photography, he meant the speeding up of actions or motions which were normally un- noticeable to the naked eye. He said that there were several ways in which the time interval could be controlled, varying from small cups suspended at either end of a centrally pivoted arm, into which water drips at a predetermined rate, so causing the arm to move up and down, to an electrically oper- ated timing device. He first selects his sub- ject and makes an experimental growth under photographic conditions, so that (a) the time which that growth takes, and (b) its reaction towards artificial light can be ascertained. He then finds how long the growth takes and works out the time interval required; for in- stance, if a growth takes, say, 10 days and you wish that growth to occupy a screen time of 20 seconds, at 16 frames per second, that will give you 320 frames; 320 divided into 7 days will give you an interval between each exposure of 34 minutes.

Mr. Ridley started by using a "Kodak f/1.9" camera, which he modified for stop-action work by inserting in the film compartment an electrically-operated catch mechanism to arrest the claw once every revolution and hold it in position when the shutter was closed. He explained how this had been carried out and the timing apparatus he had designed, which enabled exposures to be varied from 5 minutes to 1 hour. The set-up he had adapted for this purpose, consisting of an alarm clock from which the hands had been removed; in their place on the minute spindle was fixed an aluminium disc 4½ to 5 in. in diameter. Round this disc were 12 holes into which pegs could be inserted corresponding to the interval required.

At the top of the clock were three contacts and underneath the lower one nearest the pegs was a small brass cam upon which the pegs engaged as they passed, so that each contact made connection with the one above it, thus making it impossible for the top contact to receive any current until it had first passed through the two lower contacts. The bottom contact was connected to a battery and the second to a relay energising mercury switch which controlled the lights; the top contact controlled the camera mechanism. As a re- sult of experience gained with the above apparatus, a new lay-out was designed using a mains joint synchronous clock. This was demonstrated.

Mr. Ridley mentioned the difficulty he had experienced when using mixed daylight and artificial light, as the plant tended to lean towards the daylight and thus grew out of focus, so that he decided to depend on artificial light only. He therefore installed a 500 w. spotlight immediately over the subject. He wired this in series with the photo-floods, short-circuiting it when the exposure was made, thus saving the life of the photo-floods

Continued at foot of column 1

Continued from column 3

y allowing them to glow dimly between ex- posures and preventing the drawback of the epeated heating of cold filaments. He now ses a Cine-Special as he found the one- rame-per-turn spindle ideal for time-lapse ork.

Mr. Ridley then showed a "Kodachrome" film of bird photography, including some ime-lapse sequences.

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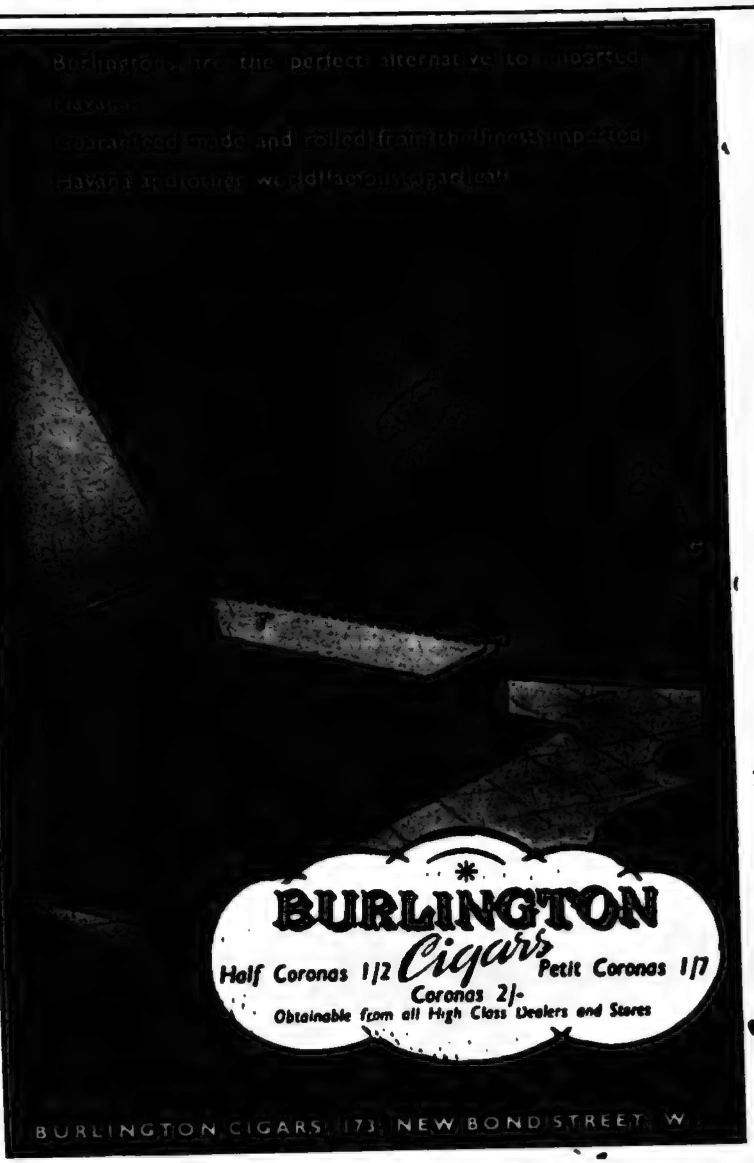
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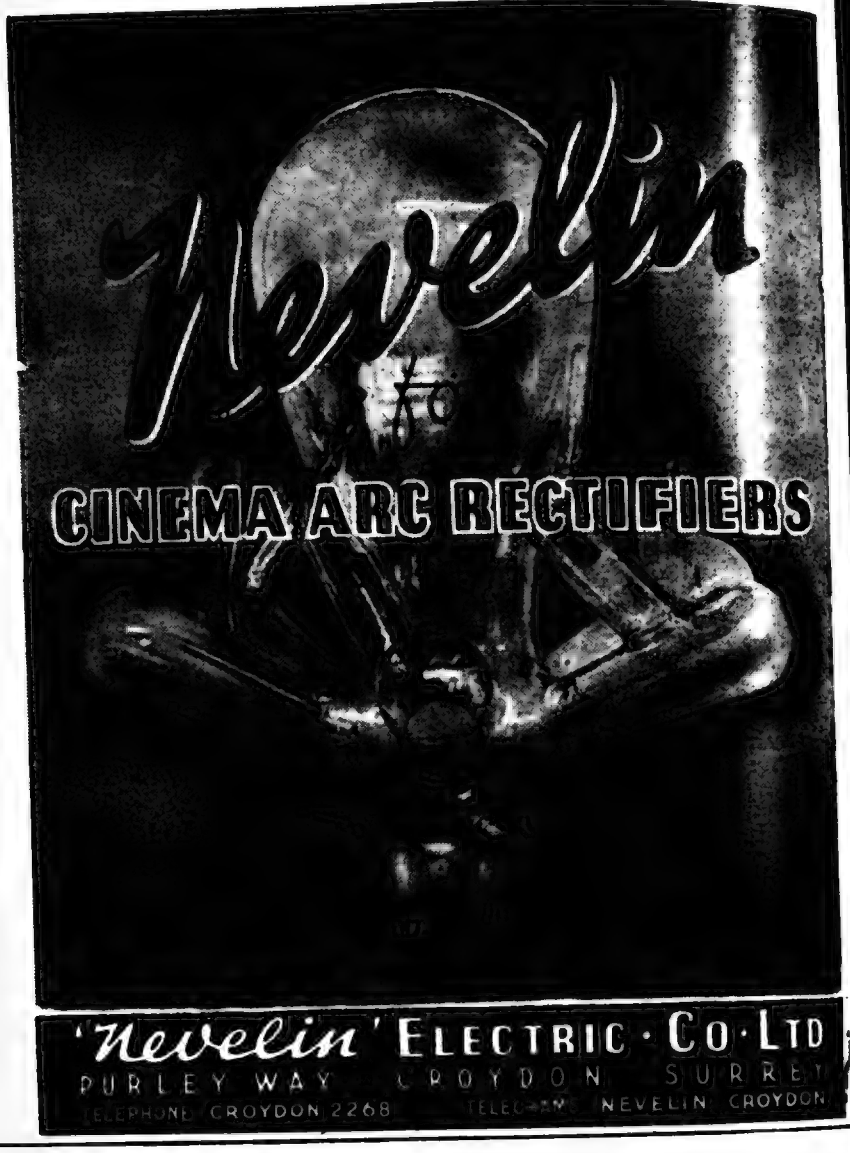
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SOUND FOR SUB-STANDARD FILMS

Problems of High Quality Recording

ACTORS governing the quality of 16-mm. sound tracks for professional and amateur use were widely surveyed by Norman Leevers, B.Sc., A.C.G.I., at last ek's meeting of the B.K.S. Sub-Standard vision.

Mr. Leevers stressed that the quality of pro- sional 16-mm. tracks must be not much ferior to that of 35 mm. Due to the poor oustic conditions frequently encountered, gh frequency response is essential, and it is sirable that as much as possible of the range om 70 to 7,000 cycles normally utilised on mm. film should be made available. Where e upper limit to useful frequency response in the 4,000-5,000 c.p.s. region, reproduction nds to be heavy and lifeless unless a liberate hump is introduced boosting the 00 c.p.s. region.

odulation Changes

Comparing the requirements of variable ea and variable density for 35 mm. and mm., Mr. Leevers pointed out that the use of 96 c.p.s. modulation is removed. In riable density, however, non-linear distor- on is rather more complex; the use of a cording characteristic rising in the upper equencies will by limiting the modulation pth at lower frequencies reduce intermodu- tion and the production of harmonics within e recorded range. Zero shift may be pected to operate in the upper frequencies, ving the characteristic "donner" effect, a ct which has long been the bugbear of area stems, but except in the case of 16-mm. cording, is not usually troublesome with ensity systems.

Attenuation at high frequencies is un- oubtedly the factor most directly affected by e reduced linear speed of 16-mm. film, and oth density and area systems are subject to evere losses due to the limited resolving ower of film emulsions and the effects of ght-scatter in the emulsion. The use of the ew fine grain emulsions for both negative nd prints, light-scatter being limited by the se of U.V. light or yellow dye in the mulsion, is essential if high frequency losses re to be minimised.

ight Changes and Distortion

The effect of uneven illumination of the canning slit is to cause distortion in variable rea tracks, although not in variable density. Trouble of this kind is largely avoided by the se of multiple tracks, in which the sound rack area is occupied by two, four, six or even more identical tracks side by side, and the ctual arrangement of these tracks has also to be taken into account.

The requirements for cancellation of rectification in the 16-mm. track are on account of the shorter wavelength considerably more exacting than for 35 mm. In order to provide commercial latitude in processing, it is usually advisable to work to lower negative densities than would be used on 35 mm., or to use a special type of track.

Recording Methods

The speaker discussed at some length the various methods by which sound may be produced on 16-mm. film. The great majority of 16-mm. prints made in this country are done by reduction from 35-mm. originals. Optical reduction is more customary, but is completely satisfactory only where the 35-mm. track has been re-recorded with a frequency characteristic cutting off at about 5,000 c.p.s.

Re-recording or electrical reduction permits the required frequency characteristic to be procured, and of the track being of either type. It may also be used for producing master positive tracks for reversal printing.

The recent introduction by Kodak of a new fine grain release positive No. 5,302, having a normal resolution of 90 lines per mm. as against 55 lines per mm. for No. 5301, has rendered a substantial improvement possible both in sound quality and in processing tolerances. This improvement, however, is gained at the expense of emulsion speed, and an increase in exposure of about four times is necessary.

Production Procedure

Producers making films specifically for 16 mm. exhibition will normally shoot pictures on 16 mm., taking advantage of the lower costs of stock and processing, the fine grain of reversal processing and the portability of equipment. Colour is available without undue complications or prohibitive cost, and this factor may be one of the most important of all. In these circumstances it is obviously desirable to short-cut the 35-mm. recording and reduction processes if possible and record direct on 16 mm.

Coming to the printing process, we meet the familiar difficulty of film slippage caused by shrinkage of the processed negative. Safety base stock has been much improved in recent years, but the shrinkage after processing still shows greater magnitude and variation than is usual with nitrate film base. The ordinary rotary contact printer seems to be the only type in general use in this country, and as it includes no means of avoiding slippage between negative and raw stock, the losses and distortion introduced are severe in the upper frequencies.

In view of the possibility of faulty results due to variations in the processing or errors in exposure it is interesting to note that one studio using this process records original material on discs, which are afterwards re-recorded on to track. If any section of track fails to come up to standard, it only involves a further recording from the master disc.

Authoritative ! !

A VERY old chestnut crops up in what is described as an "authoritative treatise" by Roger Manvell, "Synchronise: to keep the sound picture accurately in harmony. Since light travels from screen to audience more quickly than the sound from the amplifiers, the sound precedes the image on the celluloid by some nineteen frames."

Kodachrome Sensitivity

Before leaving the question of reversal processes, it should be mentioned that Kodachrome has proved excellent for making sound prints from both 35-mm. and 16-mm. positive tracks. The resolving power is nearly as good as that of fine grain release positive. and this may contribute to the fact that master variable area tracks recorded by the direct process may be taken to a noticeably higher density for printing on to Kodachrome. The re-recording of area sound tracks direct on to Kodachrome prints does not seem to have been tried over here yet, but this system is stated to be used with success in the U.S.

Mr. Leevers concluded his paper by reference to amateur and semi-professional recording methods, in which he favoured the disc; running costs are low, material for five minutes' playing time costing only about 5s.

The discs may be used on any good gramophone reproducer of conventional design, and the gauge of film used presents no difficulties. The operation of recording is not highly technical and is quickly learnt, since recordings may be played back immediately. Types are now in use capable of giving sound quality superior to that normally obtained on 16-mm. sound-on-film.

Subsequent discussion was devoted to the possibilities of securing satisfactory quality on Kodachrome and the requirements of recording for such purposes, particular reference being paid to the avoidance of rectification.

KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xiii

cluding a 35 mm. DeVry transportable machine mounted on a 30 hundredweight truck, using an 85-ft. throw and a 9-ft. screen. Most of his machines, however, are 16 mm.—B.T.-H., Gebescope, and the Victor-RCA—which has a queer take-up device.

ELECTRICAL SAFEGUARDS

Continued from page xix

By connecting an ordinary electric heater as a load on the thermal cut-outs, it was found that a mechanical defect prevented their operation even at 200 per cent. overload for 30 minutes. Thus, the full process of the two burn-outs was analysed, and it is evident that proper protection would have prevented both.

No blame could be attached to the theatre electrician, other than that he had in his replacements inserted fuses too heavy in gauge, and even in respect of this there may be a difference in opinion as to the extent of his over fusing. He was, of course, quite wrong in not seeing that the fuses on the three phases were all of the same gauge, and had he done so the single phasing would scarcely have occurred.

The absence of single phasing would not in the circumstances have prevented the burn-outs, but the matter of single phasing is important in that it may in itself result in burn-out if the circuit protection is not adequate.

NOTE.—Part 2 gives information regarding the characteristics of the types of cut-outs.

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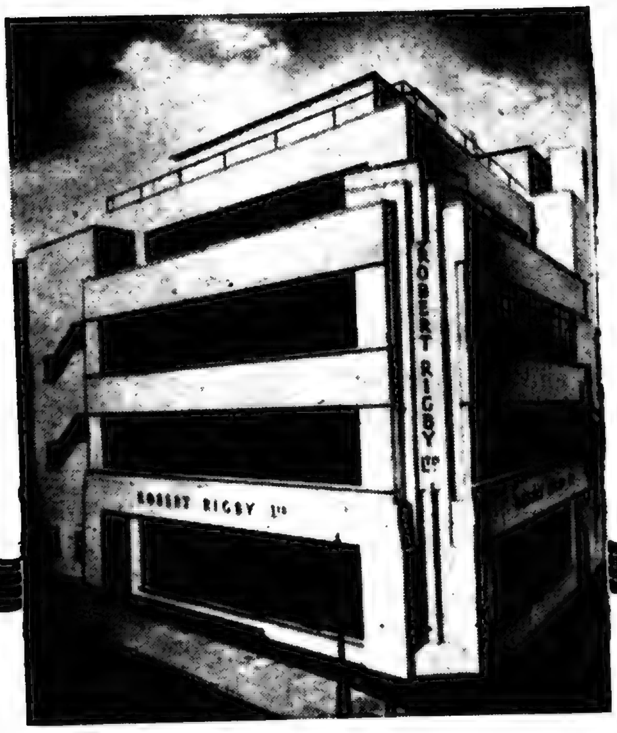

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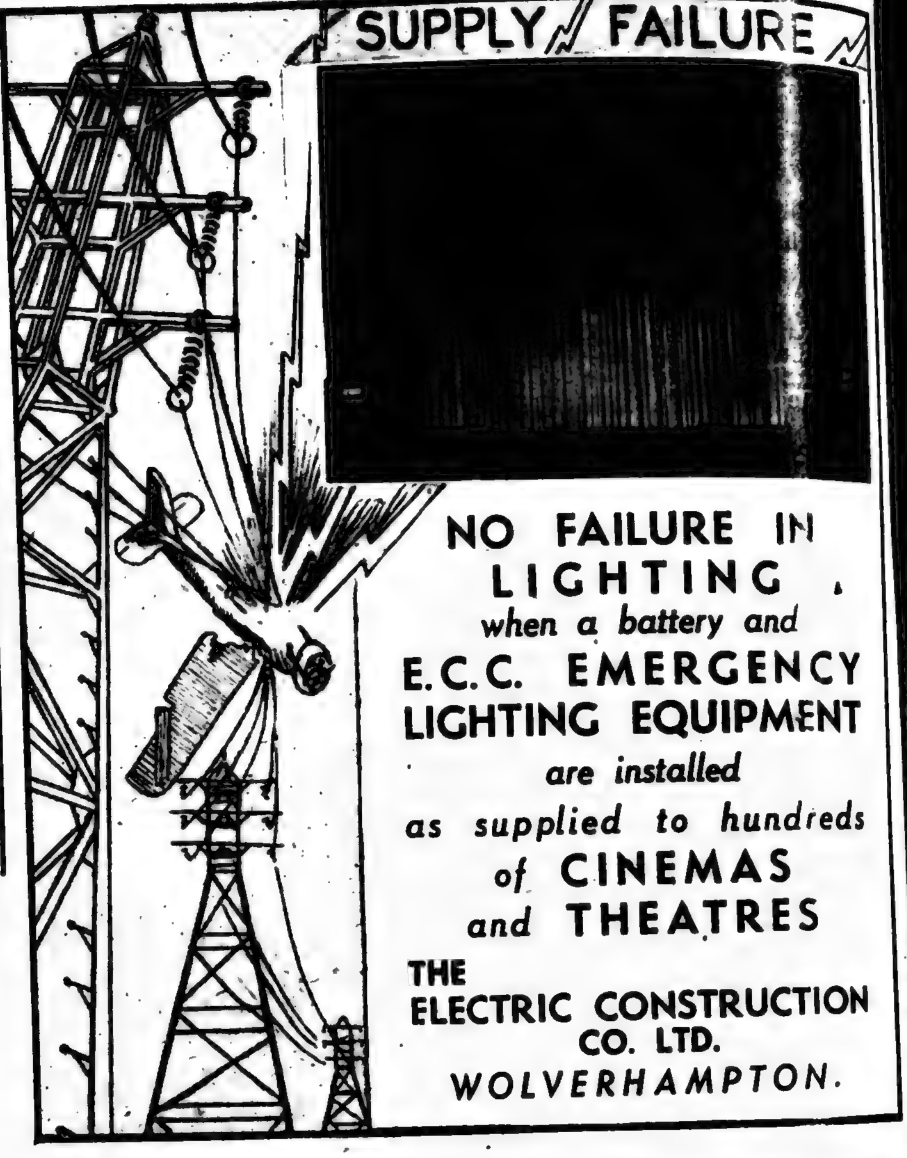

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RI E-IN THEATRES IN U.S.A.

N inc se is expected in the United States in number of drive-in theatres. hese atres consist of a number of open- ramp round the kinematograph screen; are riven up the ramps and parked ng the creen, and the occupants hear and the ogramme without getting out of r car.

obviou there are many technical prob- s involved in the construction and equipnt of such theatres, some of which are ussed in a recent issue of the *S.M.P.E. rnal.* A white-painted screen of 30 ft. by t. is recommended. To provide adequate mination. a 125-amp. condenser arc or a mp. mirror arc is used. in conjunction n coated lens working at *f*/2. Such atre may have ten ramps, with a capacity 600 cars.

he screen is mounted on a tower. and uld not face west, because of the light of setting sun. Electric wiring requires cial treatment; wiring should preferably in conduit above ground level, to avoid effects of moisture.

ound naturally presents a serious problem. enormous power would be required if the d-speakers were placed near the screen, consequently it is preferred to use a mber of speakers, either large perman- ly-mounted units, or small units which be hung on individual cars. The risk annoyance to neighbouring communities sound spill-over must also be considered.

he drive-in theatre has apparently had to nt opposition from established kinemas, hough the attitude of the film exchanges altering. Until recently, such theatres had accept whatever pictures it could secure; w the exchanges have acknowledged their ccess, and are supplying theatres with ns of greater entertainment value.

KINEMA ENGINEERING EFFICIENCY

Next Wednesday's B.K.S. Lecture

OWING to the illness of R. T. Dealey, B.K.S., the symposium "Auditorium Requirements in Sound Presentation" is unavoidably postponed. In its place a paper, "Kinema Engineering Efficiency," will be presented by Herbert E. Whitney, A.M.I.E.E., A.I.H.V.E., on Wednesday next, May 16, at 6.15 p.m., in the G.-B. Theatre, Film House, Wardour Street, W.1.

The paper consists of a review of the possibilities, present and post-war, of improving technical efficiency in the kinema, notably in reference to electrical equipment. The reduction of running costs by the use of phase correction and of modern methods of aro suppply is illustrated by examples. The possibility of increasing the efficiency of the screen, and of the main and secondary lighting equipment, is also discussed.

Technique Film Repeated

W. Harcourt will repeat the programme arranged by the Film Production Division, "The Evolution of Motion Picture Technique," which, by means of films—many of historic importance—illustrates the development of the motion picture from its inception, on Sunday next, May 13, at 11 a.m., in the G.-B. Theatre, Film House, Wardour Street. W.1.

Starting with the work of William Friese-Greene, the inventor of kinematography, early newsreels and the first story film will be shown. The development of the silent film introduces those two masterpieces of D. W. Griffith, "Birth of a Nation" and "Intolerance." In the 1920's the silent film reached its zenith, examples to be shown, including outstanding work from this country, America and Germany. The earliest sound-films show the retention of silent technique, which gradually gives place to the realism of present-day production.

Other sequences show the growth of the colour film, and the development of trick work and special effects.

Guests Welcomed

All members of the Society are entitled to attend the above meetings, and each member is entitled to introduce two guests; invitations will also be gladly sent to non-members.

Light refreshments will be served 15 minutes before the commencement of the programme.

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WE 53/49

NOTTINGHAM TRAINEES' COURSE

Syllabus and Time-table

THE projectionists' training course inaugurated at Nottingham at University College by the college authorities in conjunction with the Notts and Derby branch of the C.E.A. and the local Film Damage Advisory Committee, is now in its third week. It will run every Tuesday until June 19 from 9 a.m. to 12 noon.

The liaison officer and organiser instructor is H. B. Harris, and the technical instructors C. W. Smithson, C. McHugh, F. D. J. Kirkland and J. Richards.

Each weekly meeting includes a demonstration, a lecture, with visits, quizzes or criticisms.

The main syllabus items are as follows:—

April 24.—Opening address by liaison officer, demonstrations by instructors, lecture "In the Projection Room," and a visit to the Elite, Nottingham, projection room.

May 1.—Demonstration and lecture on rewind room technique and preparation by syndicates of demonstrations.

May 8.—Lecture on spools, syndicate contest, lecture on ghosts, colour, racks.

May 15.—Lectures on inspection and preparation of programme and "making-up" and "taking-off," demonstration and criticisms.

May 22.—Lectures on curtain control and meter reading with visit to the premises of W. J. Furse for demonstration of curtain controls.

May 29.—Demonstration on newsreel cross-overs and a lecture on switching on and off; a demonstration by syndicates of "Nearly a Let-Down."

June 5.—Lectures on arc control and carboning-up, and upon carbons and carbon-savers, a students' threading-up test and a students' brains trust.

June 12.—Results of last week's threading-up test and a lecture on threading-up, lectures on perfect change-overs and mutilation and its effects—illustrated by film and a demonstration "It Depends on Us."

June 19.—Talk by W.E. engineer, end-of-term "quiz," students' open session and final discussion and closing address by liaison officer.

The course was preceded on April 10 by an instructors' course on "Methods of Training and Preparation of Lecturettes," with demonstrations.

An appeal is made to the students to arrive punctually and to provide themselves with pencil and notebooks, and students are reminded that the instructors have volunteered their services and that a sincere spirit of co-operation and good will can accomplish a great deal for the ultimate benefit of everybody connected with the Trade.

Active members are reminded that the annual general meeting of the B.K.S. will be held at 5.30 p.m. on Wednesday, May 16, 1945, in the Small Theatre, Film House, Wardour Street, W.1.

PREPARING YOUTH FOR INDUSTRY

Co-operation with Trades

THE Education Act, 1944, places a duty on the local authorities in England and Wales to make provision for technical education. It will eventually be obligatory on all young people between the ages of 15 and 18 (and when the school-leaving age is raised to 16 between that age and 18) to attend county colleges for the equivalent of one day a week unless they can be shown to the satisfaction of the local education authority to be receiving comparable instruction elsewhere. Industry is urged to reap the full benefit from these developments and to co-operate with the Ministry of Education, education authorities and the Juvenile Advisory Service of the Ministry of Labour. It is hoped that employers will:—

(1) Co-operate with local industrial bodies in submitting views to local education authorities concerning post-war technical education;

(2) In consultation with local education authorities arrange whenever possible for release of younger workers during working hours to attend day courses;

(3) Utilise the stimulus of promotion to encourage proficiency in students;

(4) Assist the Ministry of Labour wherever possible to strengthen and improve the Juvenile Advisory Service.

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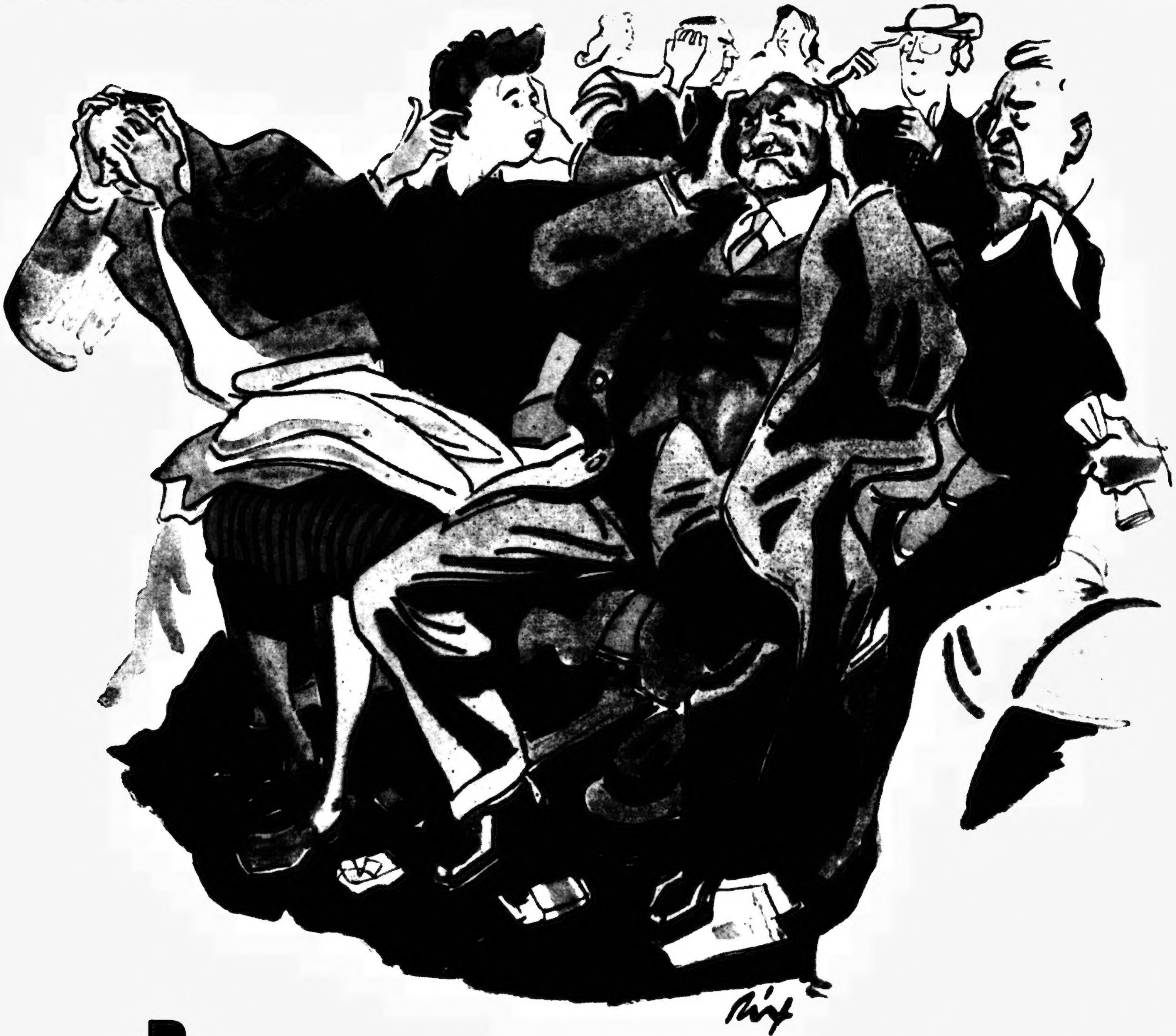

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